

All Schools Dig Bobby Hackett

By PAT HARRIS

Chicago — In the constant, complex, and senseless war— usually manifesting itself in verbal skirmishes— between young modern musicians and those jazz artists of the older school, the place of Bobby Hackett is unique. Despite the bitter words hurled at the Dixielanders as being corny, or at the boppers as being soulless, no one from either side puts Bobby Hackett down.

MGM Gets Tex Beneke

Hollywood — Tex Beneke, who asked for and got his release from his contract with Victor a while back, reportedly because the label's management was favoring their other Miller-mannered man, Ralph Flanagan, has joined Woody Herman in the trek to MGM.

Beneke, for whom arranger Hank Mancini has been preparing new material aimed at developing something different from the now-widely-imitated Miller style, planned to do his first date for MGM, a four-side session, before closing at the Palladium. One of the numbers to be waxed will be an adaptation by Mancini of Tchaikovsky's *Marche Slave*.

Rugolo, Wife To Separate

New York — Jan Thompson, wife of arranger Pete Rugolo, this week announced that she would sue Rugolo for legal separation.

Rugolo quit his job with Capitol records here last June and left abruptly for California while gossip columnists linked his name with Gloria DeHaven's. He is not currently under contract either to Capitol or to Stan Kenton, for whom he used to arrange.

Nita Barnet, former New York *Down Beat* staffer, has also stated that she plans a legal separation. She is the wife of Basie clarinetist Buddy DeFranco.

Frankie Laine Joins Columbia

New York — Rumors that Frankie Laine would leave Mercury were confirmed this month when he signed a contract with Columbia, following the expiration of his pact with the company he's been with for some four years.

Signing gives Columbia added strength in their vocal department, which now consists of Frank Sinatra, Guy Mitchell, and Laine on the male side, and girl singers Jo Stafford, Doris Day, Rosemary Clooney, and Sarah Vaughan.

Watch for the Harry James story in the Feb. 23 issue.

Dave Dexter Gets New Capitol Job

Hollywood — Dave Dexter, ex-*Beat* staffer, has been promoted to a fulltime position with Capitol's artist and repertoire department, after some eight years of writing and editing that firm's monthly publication, *Capitol News*.

Dave will particularly search for as-yet-unrecorded talent. *Capitol News* now is handled by Lou Schurrer, another former *Down Beat* writer, and John (Bud) Freeman, ex-*Variety* man.

that there will be a further rise of a dime or more in the retail prices by the end of 1951.

Scale In Los Angeles Gets 20 Percent Hike

Hollywood — Union scale for musicians employed in night clubs, ballrooms, and taverns was to be increased a straight 20 percent in all classifications as of Jan. 22 in jurisdiction of AFM local 47 and 767 (colored). The increase will bring average scales for sidemen on full-time jobs to rates varying from around \$85 to \$130 a week.

The action, like similar moves expected in radio, studio, and other fields, was taken because union heads believe that over-all wage freezes are in the offing. One official said:

"During the last war the salaries of some musicians working in night clubs was frozen at \$60 a week, while aircraft workers were getting \$100. We just wanted to be prepared."

But there was plenty of head-shaking over the move, also. Many musicians felt that employment would be further reduced as operators of small ballrooms and niteries, who generally exercise direct control of the size and personnel of music units, curtail the number of musicians employed in their establishments.

'Beat' Again To Sponsor Duke's Chicago Concert

Chicago — *Down Beat* will sponsor Duke Ellington's first Chicago concert of the 1951 season at the Civic Opera House here on Sunday, Feb. 4. It will have no financial interest in the concert, however, as the booking is directly with Herb Carlin of the Civic Opera.

Ellington will present the same program which had its premiere last Sunday, Jan. 21, at the Metropolitan Opera House in New York, under the auspices and for the benefit of the NAACP. It includes the new works he introduced on that occasion, plus some standard Ellingtonia.

Additional details about the Duke's 1951 concert plans were set forth in the Jan. 26 issue of the *Beat*.

The concert troupe will continue west after the Chicago date, to be presented by Gene Norman on Feb. 9 at the Shrine auditorium in Los Angeles. Dates in other key cities were being set at writing.

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Young Bobby, PeeWee Played With Payson Ré



Chicago—Payson Ré, who's now leading the band at the Stork club in New York, headed this outfit about 18 years ago at the Megansett ten room in Falmouth, Mass. Pianist Ré counted such men as guitarist Gordon Ellis, clarinetist PeeWee Russell (dead center above), saxist Pete Mondello, sitting next to PeeWee, drummer Babe Bonwick, and bassist Zeb Hammond in the band. Smiling young violinist in the back row is, of course, Bobby Hackett.

Price Rollback Doesn't Faze Record Companies

New York — Record companies here in general are not perturbed by the rollback order on prices. By now practically every label, including all the majors and most independents, has hiked its retail price up to 85 cents plus 4 cents tax, representing a dime increase over the price that had been generally in force for several years.

It is not expected that any pressure will be put on the industry to go back to the Dec. 15 price level, since the general rise in price and materials would make such a move an economic impossibility.

Other Prices Upped

At the same time, price increases have started, and are expected to spread widely during the next few weeks among the manufacturers of discs.

As a result of increased expenses for raw materials, shellac, vinyl, and various chemicals, pressings that cost only 13½ cents or 14 cents a few months ago are now being sold for 16 cents, and break-resistant records previously available for 16 cents now cost as much as 20 cents.

Price to Distributors

Record companies now sell to distributors at 42 cents, while the latter offer their discs to the stores at 55 cents.

In view of the continual spiral in prices on practically everything involved in the making and selling of records, it is widely believed

NBC Musicians' Strike Postponed

Hollywood — A threatened strike by Local 47 musicians employed on NBC shows originating in Hollywood if the orchestra used on the net's *Halls of Ivy* show was replaced by library recordings Jan. 8—as it was—has been postponed pending outcome of negotiations for a new AFM pact. Conferences between union officials and radio representatives were under way in New York at writing.

Local 47's president John te Green and vice president Phil Flecher went east for the discussions.

The AFM's over-all pact with NBC is due to expire Jan. 31.

Lena Readies For Broadway Musical

New York — Lena Horne, free at last of her Hollywood bonds, arrived here early in January to make her TV debut on the *Show of Shows* Jan. 20.

She was also set to open in February in a Broadway musical, co-starring with Bert Lahr.

Hutton Back To Copa

New York — June Hutton reopened here unexpectedly at the Copa for two weeks starting Jan. 6 when Marilyn Murray was taken ill. June concluded a successful debut at this club only a few weeks earlier.

ter words hurled at the Dixielanders as being corny, or at the boppers as being soulless, no one from either side puts Bobby Hackett down.

"Bobby is the sort of guy," a musician said not long ago, "that you'd choose to play your favorite song." But, of course, that's only part of the story. When Bobby played at the Blue Note in Chicago recently, he worked opposite George Auld's band. With Auld were such established boppers as Lou Levy, Tiny Kahn, Max Bennett, and Frank Rosolino. They were fascinated, and would spend their time off the stand just listening to Hackett. "Never heard anything like it," they'd say. "This guy's great."

They All Know

This is something the boys at Nick's, fabled Greenwich Village jazz joint, have known since 1938. It's a fact also appreciated by the top brass at the American Broadcasting company there, which granted Bobby an indefinite leave of absence to tour with a little unit of his own, mostly as a musical vacation from studio chores.

With a style on cornet often compared to Bix Beiderbecke's, but which is like Bix' only in a sort of sad, sweet thoughtfulness, Hackett has been a recognized force in jazz music ever since he came down to New York from Boston at the age of 23.

The way the Hackett horn sounded then is pretty much the same way it sounds now. "The only good music," Bobby says, "is independent of fads. And a good musician hears in his subconscious, sort of, slowly absorbing the best of what he hears into his own playing."

'Should Be Pretty'

"Music should be pretty. You should hear and recognize the melody. And real greatness is in simplicity. Simple things are the hardest to play, and the easiest to listen to."

"I remember once sitting with Vernon Duke and listening to *Dizzy play I Can't Get Started*. I got a great big laugh when Duke said 'It's marvelous.' He would have said that no matter who played his tune. Of course the things Diz does are very hard to do, and would be great if Dizzy got himself under control. He's a real musician; he writes, and that's the test."

"But guys without Diz' understanding and background try to do what he does, and that is wrong." Their confusion, Bobby thinks, is shown in what he found at Birdland when he worked there earlier this year. "Part of the reason I worked there was to see what these young guys are doing. They're killing themselves," he concluded.

Started As Guitarist

Bobby, who, any studious jazz fan will tell you, started out as a guitarist, was born in Providence, R. I., just 36 years ago. His dad was a blacksmith on the railroad, and Bobby was the sixth of nine young Hacketts.

"Seems like I played guitar since (Modulate to Page 2)"

Helen Grayco On The Cover

Helen Grayco, our pretty cover subject for this issue, is Mrs. Spike Jones in private life. Her recording of *Diga Diga Doo* is currently in the best seller class for London label, for which she records as a single. Helen also is featured in her husband's "Musical Depreciation" group, though she will go into temporary retirement soon to await the birth of their second child. They have one son.

'Beat's' Tenth 'Bouquet' Subject And Some Friends During Last Decade



Chicago—Checking over the notices of their Blue network airshow, Eddio Condon's Jazz Concert, the three persons in the first photo are impresario Condon, singer Lee Wiley, and the subject of the Beat's 10th in the "Bouquets

to the Living" series, cornetist Bobby Hackett. Bobby was music director for the show. Miss Wiley worked with Hackett's combo at the Blue Note in Chicago recently, then cut some Columbia records with Bobby in New York

(Things to Come, Jan. 26). The second shot shows Bobby getting his Down Beat award, won in the 1942 poll. From left to right are Marie Greene, Garry Moore, Hackett, Brad Reynolds, Irving Miller, and Mike Levin. Photo was taken in January of 1943.

All Schools Dig Hackett

(Jumped from Page 1)

I was about 8 years old. Guy had one in a barbershop near my home and I just picked it up. I studied violin for about a year when I was 10, but gave up when the going got tough. By that time I had a cornet. My brother-in-law bought it for me for \$5 in a hock shop."

At 14 Bobby quit school to work in a Chinese restaurant, playing guitar. It was with Benny Resh's six-piece band, and the hours were from noon to 2 p.m., 6 to 8 p.m., and 9 p.m. to 1 a.m. "We played anything, it was just bad. How did I fill the time between sets? Well, I was romancing my wife. We didn't get married until we were 22, but I'd been going with her since we were 10.

Then Banjo

After three months on this schedule, Bobby got a job playing banjo several nights a week with Charlie Culverwell's 15-man group at the Rhodes ballroom. His third job was guitar and violin with Billy Lossez at the Biltmore hotel, "the best job in town."

Then he left town for a job at the Onondaga hotel in Syracuse with the Boston band of Herbie Marsh. Bobby took his cornet along. "We almost lost the job on account of it," Bobby remembers. "The manager didn't want me to play cornet, and threatened to toss the whole band out if I did. But

later on he softened, and before our three months were up I was playing cornet as well as guitar and fiddle."

Payson Re, who now has the band at the Stork club in New York, was playing piano with Marsh at that time. He left to organize a band of his own for a job on Cape Cod. The group he put together included PeeWee Russell on clarinet; Pete Mondello, sax; Babe Bostwick, drums; Gordon Ellis, guitar, another saxophonist whose name Bobby can't remember, and Hackett on violin and occasional cornet. This was the summer Bobby was 17.

Taught Lots

"PeeWee taught me how to play, and how to drink," Bobby says. "He taught me a lot. PeeWee used to sing to me and I'd write it out . . . arrangements for the band. One of them, our arrangement on *Muskrat Ramble*, knocked around for years and turned up a year or so ago in a movie Jimmy Dorsey made.

"Those were prohibition days, and we used to buy a couple of gallons of alcohol regularly, make our own gin.

"That winter, PeeWee, Teddy Roy, and I worked in a Boston speakeasy called the Crescent club. It was a hoodlum hangout, and seems like we played a whole season there, just the three of us. Teddy Roy used to play like Earl Hines; he's a bartender in Boston now. I was playing cornet.

"The second summer on the Cape, Teddy Roy had an eight-piece band, and I stayed with him all summer, playing just cornet. PeeWee wasn't with us.

"I spent the next winter with Billy Lossez in Providence again, at the Biltmore. My dad was dying of cancer, and I wanted to be near home."

After-Hours Joint

But then, still unknown, Bobby joined Marsh again at Al Taxier's Theatrical club in Boston. "It was an after-hours joint, but ran wide open. Soon after I got there, Marsh left, and Taxier suggested I take over the band.

"I knew Brad Gowans only by reputation, so I went and dug him up. He was out of the music business at the time, but I talked him back into it."

Others in Bobby's band were Teddy Roy, piano; Ruas Isaacs, drums; Pat Barbara, clarinet and Billy Wildes, tenor. "That's when George Frazier came on the scene," Bobby states. "He started writing about us. We stayed there for a year, and Tommy Dorsey, Bud Freeman, Bunny Berigan, and a lot of other musicians would come and sit in. The Theatrical club, incidentally was in the Metropolitan hotel, which is now called the Broadway. And the club in the basement is now the Ken club.

"Brad had a lot of arrangements of all that Dixieland stuff. It was just about the first I had ever heard of Dixieland, and I've been stuck with it ever since. Brad, you know, wants to play everything just like the Original Dixieland Jazz band, the same notes and all. I never could understand that—you should take a model, but add to it, have a little bit of everything."

Bobby's earliest model was Louis Armstrong—"the greatest,"

he says. "He's never dated, nor are Benny Goodman and Sidney Bechet." Bix, too, was an influence, though Bobby never consciously tried to play like Beiderbecke. However, many jazz fans received their most lasting impression of Bobby at the 1938 Goodman Carnegie hall jazz concert, when Hackett played a note-for-note Bix solo on *I'm Coming Virginia*. This, however, was what he was hired to do. "They wanted someone to impersonate Bix," Bobby says.

Bobby had gone to New York at the behest of PeeWee, who was working in Louis Prima's band at the Famous Door. For some reason or other, Prima, then—in Bobby's words "the hottest thing in New York"—was due to leave, and PeeWee thought of Bobby to take his place. "I walked in," Bobby remembers, "watched Prima put on a show, and decided I couldn't follow him in that band. I got scared.

"Prima was a wonderful showman, and I wouldn't think of taking his place. I was still mixed up, a kid. So I stayed around town and worked out my transfer playing jobs with Lester Lanin, Howard Lanin, and Meyer Davis. I worked for Joe Marsala at the Hickory House for a while playing guitar and cornet. Joe Bushkin was in the band, and Artie Shapiro, Buddy Rich, Adele Girard, and Marty Marsala.

Worked At Nick's

"Red McKenzie took me down to Nick's, where Sharkey Bonano and Georg Brunis were playing. I sat in, and Nick liked me. He asked me to work a couple of weeks at

his old place, and then to open the new one for him. And I did. I had Dave Bowman on piano; Johnny Blowers on drums; Clyde Newcomb, on bass; PeeWee, Condon, and Brunis in the band. We were there about a year.

"I've been there (at Nick's) so many times, in and out, year after year, that I've lost track of just when I was working at Nick's and when I wasn't. I was always the middleman when Condon got into trouble with Nick.

"We kept adding men as we went along. Finally, we had 12 men in the band, and it collapsed. Any out-of-work musician just went on the payroll. At one time there were 22 musicians being supported by Nick. Tony America from New Orleans was there with eight men, just as a novelty; Zutty Singleton was the star, and he just played the last tune of each set with us. Mel Powell, who was about 16 or 17 then, played from 6 to 8 in the early evening, but kept hanging around the place. A very stud, us kid.

"It was MCA's idea for me to have a big band. We played one-nights around New England, the Benjamin Franklin hotel in Philly, and by then I knew we couldn't make it. I owed MCA \$2,800—which was as deep in debt as I wanted to get. I know guys who've lost 10, 20 times that, and they'll never get out of debt. Sure, I'd like to lead a band again sometime. A 10- or 11-piece group, and it won't be a jazz band. Music has to be arranged and planned.

"MCA wanted to have me pay them back at the rate of \$10 a week, but Horace Heidt stepped (Modulate to Page 18)

Louis' 1947 Town Hall Concert, Condon's Broadcasts Included Bobby



(First Photo by Bill Gottlieb)

Chicago—Always a busy man, Bobby Hackett was never one to fluff off an after-hours session, or to turn down a concert appearance. Occasion commemorated by the first photo above is a 1947 Town hall concert in New York, and strung across the front of the stage, from left

to right, are Jack Teagarden, Dick Carey, Louis Armstrong, Hackett, Peanut Hucko, Bob Haggart, and Sid Catlett. This was about the time Louis, Tea, Bobby, Peanut, Johnny Guarneri, Al Hall, Al Casey, Cory Cole, and Ernie Caceres cut the well-known *Jack Armstrong Blues*

and *Rockin' Chair* for Victor. A Blue network broadcast found the second group before the mike. James P. Johnson is at the piano, Hackett, Eddio Condon, PeeWee Russell, and Hot Lips Page are standing behind him. Date of this session was during May, 1944, which might account for the worn and rumpled look of the group.

Elliot Lawrence Crew Swings Mightily In Blue Note Stay



(Photos by Jack Tracy)

Chicago—Elliot Lawrence astounded all and sundry when he came into the Blue Note here for a recent date with a kicking, leaping crew salted generously with ex-Herman sidemen and boasting many Gerry Mulligan arrangements on jump tunes. Brass section is shown in the first photo; trumpets—Bill Danzeisen (doubling from French horn); Jerry LaFern; Doug Mettome (subbing

that night for an ailing Johnny Dee), and Joe Techner; trombones—Rob Swope, Ollie Wilson, and Earl Swope, and, faintly discernible, bassist Merv Oliver. Second shot shows energetic Elliot snapping off a set-closer. Saxes are Herbie Steward and Stan Weiss. It's the band concentrating on a ballad in the final pic, with Danzeisen on French horn. Buddy Savitt and Mike Goldberg at the left of the

sax section. Merle Bredwell, baritone, is out of range at right. Drummer Howie Mann is behind the saxes. Former Herders in the crew are Wilson, the Swope brothers, Oliver, Savitt, and Steward. Mettome made it seven for these pics. A bright future, indeed, seems assured for Lawrence.

Mystery Surrounds Death Of Joe Keyes, Ex-Ace Hornman

New York—Mystery still surrounds the death of once-prominent trumpeter Joe Keyes, whose body was found floating in the Harlem river on Nov. 6, four days after he had been reported missing from his home. Listed at first as unidentified, he was reported to have died by drowning from "undetermined circumstances." Detectives have been working on the case but have still not tracked down the full story.

Keyes, who was about 43, had been a familiar figure for the last decade to hundreds of musicians and hangers-on around the stage door of the Apollo theater and the adjacent Braddock bar, where he could almost always be found, except on the frequent occasion when he was taken to hospitals and treated for alcoholism.

Top Man

In his heyday, Keyes was regarded as an ace trumpet man. He worked in Kansas City with Benny Moten and Hot Lips Page, and was in the original Basie band that arrived in New York in 1936.

Leaving Basie the following year, he worked irregularly, played with Fats Waller in 1941, and, according to friends, started to go downhill soon after and had never played since.

Foul Play?

Foul play is suspected in Keyes' death, as he had allegedly been heard boasting loudly that he had \$125 in his pocket to enable him to visit his ailing mother in Dallas. Since Keyes had not kept up his

AFM dues and apparently died penniless, and since the efforts of friends to locate his family proved unavailing, his body had to be buried in Potter's Field.

Ray Anthony Pulling In \$\$\$

New York—Ray Anthony is hotter than a pistol. Even press agent Jim McCarthy is willing to admit that his client did phenomenal business when the Anthony band went on its first New England tour recently. Some 15,650 persons paid to see Ray in four days at the Totem Pole, just outside Boston.

Currently breaking some more records on more one-niters and moving into the big selling class on its Capitol discs, the Anthony aggregation opens Feb. 12 at the Click in Philadelphia for a week, and is set for a location stint at the Meadowbrook opening Mar. 16.

With summer at the Statler's Cafe Rouge and a fall deal for the Palladium in Hollywood, Anthony is well set for the next six months.

Lu Watters Drops Nitery; Plans Big Nationwide Tour

By RALPH J. GLEASON

San Francisco—Hambone Kelly's is no more. Lu Watters, trumpet-playing two-beat maestro and owner of the East Bay spot, closed the door after New Year's and has announced plans for a coast-to-coast tour. Billy Shaw will handle the dates, Lu says, and is now busy lining up bookings in Los Angeles, Chicago, Philadelphia, Boston, and New York, as well as one-niters.

Watters expects to leave the Bay area—for his first trip as far east as New York since 1929, incidentally—on or about March 1.

Club for Sale

Hambone Kelly's, where Lu has operated for the last 3½ years, has been placed on the block and is expected to be sold, lock, stock and barrel, by the time this reaches print.

Personnel of the group Lu will take with him was not completely set at press time. Shaw is in favor of a six-piece unit. For this, Lu would use himself, and the only survivor of his original Yerba Buena Jazz band—Dick Lambie, doubling on tuba and banjo, plus Bob Helm on clarinet.

The piano spot is open—though there is some possibility that Wally Rose might rejoin Lu for the tour. Wally is another of the original band members. A trombone and either another trumpet or a drummer will complete the unit. Watters fans who long have desired a reunion of Lu and his onetime side-kick trombonist Turk Murphy can keep hoping, but there's only smoke, no fire as yet, to that one.

Started Dixie Revival

Watters, a fabulous character who took his horn and an idea and blew it up to the dream of every musician—a joint of his own—singlehandedly spearheaded the Dixie revival in this area a good 10 years ago. After sessions for fans and collectors at Frisco halls and at remote spots like the Big Bear in the Oakland hills back before 1940, Lu took over at the Dawn club for the group's first night club engagement.

Just around the corner from the Palace hotel in the heart of San Francisco, the Dawn club became a Frisco landmark. Sunday afternoon sessions with a radio wire, plus a couple of publicity breaks in the San Francisco papers concerning Lu himself, made the club one of the best known spots on the coast.

A series of records for Jazz Man, then owned by Dave Stuart, brought them to the attention of fans all over the country.

Dancing, Too?

Watters hopes that Shaw, who

George Handy Now A Leader

New York—George Handy, modernist arranger best known for his original contributions to the Boyd Raeburn library five years ago, has become a bandleader.

Handy has been rehearsing intensively here, and has signed a booking deal with MCA. He describes the orchestra as "strictly commercial," using modern harmonies but keeping the tempos suitable for dancing.

Instrumentation comprises six brass, five saxes, and three rhythm, with the reed section producing a total of 20 doubles on various woodwinds. Carolyn Wood, a New York girl, is tentatively set as vocalist.

The story of Harry James, his trumpet, and his career, with photos old and new, will be a feature of the Feb. 23 issue, on sale Feb. 9.

Chi Ops Figure, Gasp In Harmony



Chicago—Macy's may not tell Gimbel's, but in the Chicago night-club field there is a necessary collusion—especially when things like the new five-day union ruling come up. In the photo above Blue Note manager Frank Holzfeind and Jazz Ltd. co-owner Ruth Reinhardt try to figure out how they can manage to stay in business under the new schedule. Bill Reinhardt, who plays clarinet in his club, can work there only five days, while Holzfeind, who has signed star attractions through March, has his headaches, too.

Petrillo Plucks At Holiday Party



(Photo by Anna)

Chicago—AFM president James C. Petrillo did his annual unbending at the Christmas party for blind musicians given by Local 10 here. The affair, a wildly gay clambake, is one of Petrillo's favorite projects. In the above photo Jimmy is playing bass, while Frank Anderson and Ernest Moeller are the guitarists.

Jerome Unit Enlivens Ted Steele Show

By RIA A. NICCOLI

New York—The shapely young woman had just completed her pep talk on exercise for reducing and was about to give a practical demonstration. She raised her elbows and as she clasped her hands behind her neck, a slightly startled look came over her face as a deafening creak was heard. Nonplussed but game, she raised her arms higher. Two more creaks.

By this time she wore a look of enlightenment, and with a fine indifference went on to the next exercise, a knee-bend. The rest is history. A perfect madhouse of sound broke out, in which could be discerned rattles, horns, and bells! The calisthenics went doggedly on, but pandemonium went hand in hand with them.

No, this wasn't a choice corner in Bedlam—it was just one of the unrehearsed bits of a Ted Steele video matinee. The young lady was illustrating a commercial from sponsor MacLevy Slenderizing Salons, and the culprits were the members of Jerry Jerome's band, who had smuggled in noise-makers for the occasion!

Not Uncommon

Scenes like these are far from uncommon on the Ted Steele set (WPIX—Monday to Friday—2 to 5 p.m.), where the boys in the band have to be prepared for anything at any time, and though they generally know ahead of time when an act is going to appear, it is not unusual for them to find out the same day. The kids are always ready.

A reason for this is that all five of them, though experienced and well-known musicians, are heavily imbued with the urge to ham like mad. Nick Perito, who doubles on accordion and piano, has made numerous recordings with Hugo Winterhalter and Jack Pleis; Jack Zimmerman, who doubles on bass and banjo, has recorded with the Art Mooney band and writes commercial jingles; Don Costa, who doubles on guitar and bass, arranges for the Vaughn Monroe show; Dick Carey, famous for his Dixieland piano and his work with Eddie Condon, plays piano, trumpet, violin, peckhorn, and string bass, and Jerry himself, who doubles on bass clarinet, clarinet, and saxophone, is also music director of Apollo records.

Short Rehearsal

The group plays five three-hour shows a week—in addition to outside commitments—and there is only one hour of rehearsal before each show. Considering that all of the Ted Steele Mr. Matinee cast are not only devotees but masters of the ad lib and spur-of-the-moment school, even this one-hour rehearsal isn't too necessary.

Jerry and the lads try to dress the part when they play melodies, like buttoning up their jackets

when they play *Button Up Your Overcoat* or putting on raincoats when they play *Stormy Weather*. This leads to some interesting situations, but so far they've met every titular challenge with an ingenuity more than equal to any strain. They can even get up a complete new arrangement at a moment's notice.

In general, the show aims at family atmosphere and fun, and since everyone in the cast gets along so well with everyone else, the result is genuine. Steele, whom you may remember as the young composer-bandleader who wrote the Chesterfield theme song *Smoke Rings*, has a heavy TV-radio schedule to which he adheres scrupulously and to which he brings a totally relaxed and engaging personality.

Developed Stars

Ted, who understands music through all its phases, has done a great deal towards pushing young performers to stardom. Dennis Day's first singing job was with Ted's band, and Perry Como was rocketed to fame a few years ago by the recording *Temptation*, which featured Ted's band and arrangement.

More recently, from the WPIX program, the Heathertones and Joan Cavanaugh have been signed to recording contracts with leading companies, Sonny Calello was signed for the Copacabana, and pretty red-haired Mary Sullivan was screen-tested by 20th Century-Fox.

The permanent cast includes Toni and Mary Lou Southern, two nice-looking gals who sing nice, too—either singly or together—Jack McCarthy, ace sports commentator, Janet Reichardt, who does fashion forecasts and can be counted on to handle any emergency thrust upon her, the previously mentioned Sonny Calello and Mary Sullivan, and the Jerome company and Steele.

Director Ted Estabrook and associate Director Mike Meltzer deserve sizable bouquets, too, since, with 15 hours a week of almost entirely ad-libbed video, they always manage to keep everything running smoothly and—what's more surprising—do the same thing for their tempers.

Bird, Shaw Split

New York—Charlie Parker and his manager, Billy Shaw, have broken up their association by mutual consent. Parker is shopping for a new agent.



New York—Members of the Ted Steele Show cast, who are introduced in the accompanying story by Ria Niccoli, are, from left to right: Nick Perito, Toni Southern, Sonny Calello, Mary Lou Southern, Jerry Jerome, Janet Reichardt, and Don Costa. Steele is seated at the desk.

TV Musiccasting

New York—Following is an addition to the listing in the Jan. 12 *Down Beat* of persons to see in reference to New York TV spots for vocalists and instrumentalists. In each case, a letter, pictures, and resume of experience is advisable; also a brief description of style. This list will be added to periodically.

- AT HOME SHOW:** Florence Friedman, CBS, 485 Madison avenue.
- BEE KALMUS SHOW:** Corrado Groer, ABC, 30 Rockefeller Plaza.
- COLGATE COMEDY HOUR:** Sammy Lambert, 1681 Broadway.
- FOUR STAR REVUE:** Jack Green, MCA, 508 Madison avenue.
- FRANK SINATRA SHOW:** Bob Fryer, CBS, 485 Madison avenue. (check weekly).
- JACK CARTER SHOW:** Sam Fisher, NBC, 30 Rockefeller Plaza & David Shapiro, Wm. Morris, 1270 Sixth avenue.
- JACK LINDER'S BOWERY MUSIC HALL:** Jack Linder, 1560 Broadway, Rm. 805.
- ONCE UPON A TUNE:** Bob Loewin, DuMont, 815 Madison avenue.
- ORIGINAL AMATEUR HOUR:** Lloyd Marks, and Lon Goldberg, 527 Fifth avenue.
- PENTHOUSE PARTY:** Marie Stroud & Lester Lewis, 1 Christopher street.
- PETER AND MARY SHOW:** Allen Ducovny, NBC, 30 Rockefeller Plaza.
- ROBERT O'S MATINEE:** Peggy Springstead, CBS, 485 Madison avenue.
- TELEVISION NIGHT REVUE:** Max Liebman and H. Katchals, 245 W. 52nd street.
- SHOWTIME, U.S.A.:** Howard Teichmann, ABC, 30 Rockefeller Plaza.
- STAR TIME:** Elizabeth Neare, DuMont.

McHugh Makes Snader Shorts

Hollywood—Jimmy McHugh, veteran song writer, has been signed to headline a series of musical telefilms for Lou Snader's Tele-criptions, Inc.

First of series to be canned were five subjects built around McHugh's *Sunny Side of the Street*, *I Can't Give You Anything But Love, Exactly Like You*, *I Can't Believe That You're in Love with Me*, and *When My Sugar Walks Down the Street*.

Cocoanut Grove TVer Discussed

Hollywood—Plans are in the making, but with no commitment completed at writing, for production of a weekly TV show to originate in the Ambassador hotel's Cocoanut Grove, where the long-existent name band policy was dropped recently (*Down Beat*, Jan. 12) in favor of a house crew under the direction of Eddie Bergman.

Ashton Stanley, resident manager of the Ambassador, said for mat and other details would be worked out following the return here in early January of Tony Cabot, over-all director of music and entertainment for the hotel chain operating the Ambassador.

TV shows originating in ballrooms such as the Aragon, Santa Monica ballroom, and Palladium appear to have been notably successful. Ambassador's, if idea is carried out, will be the first from a hotel supper room.

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Manhattan Televiewpoint

By Ria A. Niccoll

TELEVIGNETTES: Shaye Cogan, of the *Vaughn Monroe Show*, will be away from the program all of February because she will spend that time in Hollywood making a flicker with Abbott and Costello . . . Another lad to jump into the bigtime nitery business via the *Ted Steele Show* is personable baritone Sonny Calello, who opened at the Copacabana as a direct result of his video stint . . . Marion Morgan, lovely singing star of *Stop the Music*, is kept so busy with out-of-town vocal engagements that she has to commute back and forth to NYC for rehearsals and the actual show.

The Kate Smith TV discovery, Vinnie DeCampo, is off to Hollywood for a screen test . . . Bernie Leighton, former Benny Goodman pianist and more recently with Sammy Spears' *Cavalcade of Stars* band, has become music conductor of the daily Robert Q. Lewis show on CBS-TV . . . WABD's *Once Upon a Tune* every

Bernie Mann To Roosevelt Hotel

New York—Bernie Mann, details of whose newly-organized unit were announced in the last *Beat*, has been signed to follow Guy Lombardo into the Roosevelt hotel Feb. 19. The Three Suns will alternate with Mann as relief group.

week features original music by composer Coleman McDowell, in addition to already-published tunes.

BACKSTAGE: Gail Meredith, star of the *Buddy Rogers Show*, studies theatrical costume designing in her spare time . . . Steve Allen, WNBT's new composer-cum-comic, had a \$1,000 bet on with Frankie Laine that he (Steve) could write 50 tunes a day for seven days. He won the bet! . . . The Fontane Sisters (CBS-TV *Ferry Como Show*) own a terrier who howls only when they appear on the TV set.

WPIX music director Jerry Jerome, during some recent orchestra cutting-ups, used his clarinet as a whip with such a right good will that it collided with a foreign

object and was smashed beyond repair . . . Alto saxman Toots Mondello leads a very busy video life, playing for the *Milton Berle Show*, the *Ed Sullivan Show*, *Cavalcade of Stars* and the *Arthur Murray Show* . . . At a *Cavalcade of Bands* rehearsal, Duke Ellington convulsed directors, technicians, and stagehands when, after being asked to bow for about the 10th time, he said: "Here the boys are blowing their brains out, and all I do is stand up and bow."

VESTPOCKET VIEWINGS: Mrs. Arthur Murray, after many apologies, consented to sing as a gag during one of her shows, and the results were delightful . . . Pretty Gay Lawrence, who has been in six Broadway productions, including *Kiss Me, Kate*, debuted on WNBT's *Little Show* with a fresh approach to *If I Were a Bell* . . . Try to catch the Freshmen, a novel male quartet on WNBT's *Steve Allen Show*. They were discovered by Stan Kenton.

INSIDE CAVALCADE OF BANDS: Starting off with *Lover*, which for some reason seems to be a favorite teeing-off tune for *Cavalcade* bands, the Skitch Henderson aggregation got off to a

Guy Lombardo To Play Concert Tour

New York—When Guy Lombardo temporarily gives up his regular location at the Roosevelt Grill Feb. 20, he will take his orchestra, along with a couple of acts, on a concert tour lasting until April 30, taking him into a number of auditoriums as well as school and college halls. After the concerts Guy's guys will go back into the Roosevelt for eight more weeks.

melodic start. Featuring two French horns, Skitch's arrangements lean slightly to the symphonic, though he can romp through a jump tune with ease. He has a marvelous television personality, which he has had plenty of opportunity to develop on his own weekly video show. The piece-de-resistance on the night's agenda was a medley of Cole Porter tunes, with lovely Henderson pianistics through *Begin the Beguine*. Vocalists were Marion Morgan, as easy to look at as she is to hear, who put new life into oldie *The Thrill Is Gone*, and Andy Roberts, who beautifully baritone-d *Where, Oh Where?*



PeeWee Russell was in a San Francisco hospital at presstime, suffering from a liver ailment. His condition was said to be serious, but not yet critical, although he had one transfusion and friends were asking for additional blood donations . . . Gene Krupa plans to buy a large dairy farm just outside New York and, between milkings, commute to Broadway for TV shows and such.

Pianist-arranger Todd Dameron is back in the home town, Cleveland, running a restaurant and doing some jazz promotions . . . **Billy Shaw** has a new unit called *Jackie (Moms) Mabley and Her Five Sons*. Her songs and comedy are familiar to colored theater audiences . . . **Dell Parker**, luscious ex-show girl and former singer with the *Bob Astor and Charlie Parker bands*, is doing a single in Manhattan.

Bill Schoonheim and his wife (she's Gerry Larson who chirped with Vincent Lopez) are touring Holland and England with their small daughter, Betty Anne . . . Babs Gonzales, bop vocalist, has turned columnist and is syndicated in two weeklies already . . . Lorry Raine has four new sides on the London label and has been optioned until April 1 . . . Lionel Hampton returned to the Capitol theater on Broadway Jan. 25, his first date on this stage in years.

Jimmy Hart's College Inn Porterhouse joins Bob Cornett's grill in Omaha and scarcely half a dozen other eating places in the country that may proudly display a gold butter knife presented by gourmet Maurice Dreicer after he had used it to carve the two-pound porterhouse steak which passed his test with flying colors . . . Jimmy Edwards, star of the film, *Home of the Brave*, is said to be planning the production of a Broadway musical show starring Sarah Vaughan.

This was "Turn to Tea" week, with Bill Treadwell, assisted by Jack Egan, busily plugging the national theme song, *I'm a Little Teapot*, written by Clarence Kelly and George H. Sanders . . . Joyce Indig, singer for Mercury label, is singling at the Ruban Bleu in Gotham . . . Alicia Armatrone, who wrote the feature on Nellie Lucher for this issue, is readying one on Bix Beiderbecke for *Holiday* which will refute many of the oft-told tales about the legendary hornman.

Those Who Care Dept.—Elliot Lawrence and last issue's lovely cover subject, Rosemary Clooney; Julie Rubin, trombonist waiting for his draft call, and Marion Walters; Jack Russell, manager of Nick's in Greenwich Village, and concessionaire Gloria Lebow; Cliff Leeman, PeeWee Erwin drummer, and Rene Sindet, who plan to make it a permanent arrangement.

Those Who Expect—The Red Lionbergs, he's tubman with Jay Burkhardt's Chicago band; the Fowler Friedlanders, he's bassoon with the Peter Pan pit ork; the Bill Wittes, he's one of the Rist Brothers trio in Lakewood, N. J.; the Obie Masingilla, he's a Thornhill trombonist (their fifth); the Joe Rolands, he's leader of the *Modern Symfonet*.

Press Agent Wicks Back In New York

New York—Virginia Wicks, blonde glamour girl and press agent who gave up her publicity office last spring and left for California, arrived back here Jan. 7. She is setting up her shack office again and will take back her old accounts, including Ella Fitzgerald and Harry Belafonte, plus several new ones.

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SWINGIN' THE GOLDEN GATE

Fast Switches Pulled In Louis, Lips Frisco Dates

By RALPH J. GLEASON

San Francisco—There's many a slip, and so forth. Between the time the last dispatch winged its way from these parts and the time it saw print, the music business moguls changed things around a bit. Louis Armstrong suddenly showed up at Rafael's 150 club on Mason street Jan. 2 instead of at the Longbar, as previously anticipated. Hot Lips Page's Jan. 23 opening at the Hangover club was indefinitely postponed, and Wingy Manone instead took over there.

Longbar thought it had Armstrong signed, sealed, and delivered. But, as we say, there's many a slip. Actually the contracts had only been signed by op S. W. Corlett. That deal was for \$2,000 weekly, with the second \$2,000 for the house and the next \$2,000 for the band.

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The deal with the 150 club is on a straight \$4,000 weekly for three weeks. The spot is right in midtown, in a good position to get lots of play. With a tag on the door, it should come out in the black.

The Irishier, a pub across the street, immediately installed Jack Sheedy's group to snatch the overflow from Pops. There was little overflow during the first week, at any rate. Sheedy, incidentally, has a new bass player . . . one Dave Lario, the fifth in the last year.

Upped Price

Doc Dougherty cried "Uncle" when Lips Page and/or his agent, upped the ante from \$300 a week, to \$350, to \$400. He called the whole deal off. Doc had assembled an "all-star" band to back Lips, consisting of Tut Soper, piano; Julius Laine, trombone; Albert Nicholas, clarinet, and Smokey Stover, drums. This group, with Manone as leader, was set to open Jan. 23.

Dougherty, the Nick Rongetti of the west, now has no eyes for bands as such. He wants to keep a house unit with all-star men interchanging. He's a little salty at some groups which have showed up with substitute sidemen.

His exception to all this is Muggsy Spanier, whose band had such a long run there this year and whom Doc expects to have back as a unit again. If his present plan goes through, Doc may make Wingy the charge d'affairs of the Club Hangover to handle his re-

volving band. The weekly broadcasts from the club, emceed by that old Dixiecat Jimmy Lyons, will continue.

BAY AREA FOG: New Year's Eve was quiet here, with many clubs failing to get the expected crowds. The wake at the Bal Tabarin, which closed that night, was crowded, and Bimbo's, which moves shortly into the Bal Tab property, celebrated its last New Year's Eve in its old Market street location with the largest crowd in its history. Hotels in general did good business.

Bob Scobey's group at the Greenwich Village in Palo Alto is continuing to do good business, particularly with the college crowd. . . . Kay Starr may show up at the Blue Angel one of these days. . . . Dave Brubeck, back from Chicago, opened Jan. 16 at his old spot, the Black Hawk, along with Mary Ann McCall.

Vido Did Fair

Vido Musso, who held down the stand in the club over the year's end, did pretty fair business. His drummer, Bobby White, scored quite a hit with the local cats. . . . Johnny Wittwer took over from Paul Lingle at the Paper Doll. . . . Meade Lux Lewis has done more than 23 weeks at the Hangover.

The newly-opened Cable Car room was destroyed by fire the week after New Year's. . . . Dick Foy, who did a fast two weeks at the Mark Hopkins in early January, just had time to show off his tune, *My Love Serenade*. . . . Teddy Bunn trio at Ciro's, with Stan Wilson singing folksongs in the intermissions. There's a possibility Edgar Hayes may re-form his Stardusters group for a date there later on.

The Four Aces now at the Burma club, Harry Greenbach's spot on Golden Gate avenue which has not featured music recently. . . . Midge Williams, in case you wonder where she's been all these years, has been on the coast and is now at the Longbar. . . . Eddie Hammond's Four Naturals keep on at the spot.

Alvino Rey still presenting his

Kenton Trophies No Feather Load For Leonard



New York — The Beat's Leonard Feather, who looks a little beat himself after carting those plaques around for a while, unloaded the annual poll loot on a recent *Cavalcade of Bands* TV show. He presented the *Down Beat* plaques to Stan Kenton, for winning

the best band honor; Shelly Manne, top drummer; Maynard Ferguson, first trumpeter, and Jay Johnson, best male band singer. Left to right above are Shelly, Leonard, Stan, Maynard, and Jay.

(Photo by Popale)

Red Allen Collects On 'Rag Mop' Suit

New York—The action recently brought by Joe Glaser's International Music publishing house on behalf of Henry (Red) Allen,

singing guitar at the Lake Merritt in Oakland and on the local TV screens. . . . Kinny Dorham, ex-Charlie Parker trumpeter, has returned to his home in Oakland and is gigging around the Bay area.

against Hill & Range Music, the BMI firm that published *Rag Mop*, was settled out of court here for a substantial payment plus a financial interest in the song.

Glaser's action was based on the prior publication of a tune called *Get the Mop (The Ignorant Stick)*, a jump blues tune which Red and Higgy used to sing at the Garrick in Chicago as far back as 1944, and which was practically identical in lyrics and music with the 1950 hit, *Rag Mop*. Allen's tune was recorded in Jan., 1946, for Victor.

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Give Song Styles A Going-Over



(Photo By Jack Tracy)

Chicago—Elaine Malbin, 20-year-old soprano with the New York City Opera company, and Richard Eastham, lead in the road company of South Pacific, were interviewed by singer Skip Farrell on his WMAQ disc show here recently. The amazing Miss Malbin, who has an album with Mario Lanza on Victor, may soon go to Italy to study. Eastham is the guy who sang Ezio Pinza's part in the Bluebird South Pacific album, and is in the center, above.

Shu Plays Toronto

New York—Eddie Shu, multi-instrumentalist and ventriloquist formerly with Lionel Hampton and

Charlie Barnet, left for Toronto Jan. 6 fronting his own quartet, a commercial-type novelty unit featuring Shu's bop harmonica as well as his alto, clarinet, and numerous other doubles.

CHICAGO BAND BRIEFS

Chicago Musicians, Ops Resent Five-Day Week

By JACK TRACY

Chicago — Much bitterness here, on the part of both club owners and musicians, over the five-day work week ruling imposed by Local 10. Thus far, instead of creating more work for musicians, as was its intent, it's forced clubs to either cut down on the size of bands or drop them entirely, and use either singles or no entertainment at all.

One op reports: "It wouldn't have been so bad if they'd just put through a pay raise for the six-day week. And we may have made it with only a five-day week, too. But when they put through both at once, that did it."

Everybody Was Happy

Says the Airliner's Lou Sells: "Until the ruling, we had a five-piece band working six days a week, plus a relief combo, in addition to a single pianist-singer. Everybody was happy. Now we've got two singles. They (the union) killed it."

"What am I going to do? God knows," says Sol Tananbaum, of the Bee Hive. "Guess I'll have a piano player for the other two nights. They've got us working for the musicians now."

Adds a well-known Chicago musician: "I had a job lined up for my combo until this thing came along. Now there's nothing. I understand the Cafe Owner's association has decided not to use any bands at all unless it's absolutely necessary. This is going to force a lot of men to work under scale."

Little Left

A drummer, who was making a fairly comfortable living by working several off-nights a week, plus a TV show one night, is left with the TV shot.

And so on. The ruling, in the long run, may prove beneficial to local musicians. But it hasn't shown it so far.

Incidentally, that ruling (plus other factors) managed to foul this column up quite neatly in the last issue. Examples: Miles Davis didn't stay on at the Hi-Note; Miff Mole didn't leave the Bee Hive, though he may have by this time; Ira Shulman's combo didn't continue at the Airliner until the issue came out; Herbie Fields and Lurleane Hunter didn't cut some Discovery sides—the date was called off at the last minute, and the Swiss Chalet waited an additional three weeks to drop enter-

tainment entirely. My T.S. card is now punched and I'm ready to try again.

With all the confusion around town, here's a listing of many of the clubs that carry music, who's playing there, and the off-nights.

Airliner: Louise Brown and Nettie Saunders, singles. Open seven nights.

Apex: Dixie crew, headed until recently by Tut Soper, continues. Bud Jacobson, clarinet, and Muggsy Dawson, trumpet, replaced Wally Wender and Don Slattery. Sub for Tut and new leader not set at writing. Sunday and Monday nights off, with Dixie proving good attraction.

Aragon Ballroom: Dick Jurgens through Feb. 25, then Teddy Phillips for four weeks. Band works six days a week (Mondays off) because, Local 10 says, "bands are paid night-by-night here, so they can work six nights."

Miff at Hive?

Bee Hive: Miff Mole will stay, says op Tananbaum, along with Art Gronwall, piano; Charlie Spero, clarinet; Al Reed, trumpet, and Booker Washington, drums. Mondays and Thursdays off, with probably a piano player those nights.

Blackhawk: Henry Brandon ork continues. They've dropped one man from the band, will drop another when the next show starts. Gay Claridge plays the off-nights; Mondays and Tuesdays.

Blue Note: Sarah Vaughan through Feb. 1, then Stan Getz' combo moves in. Slim Gaillard is scheduled, too, but if you know Slim like we do, don't try holding your breath until he gets there. Closed Tuesdays. Sarah is working six days.

Brass Rail: Willie Fisher's Logjammers opened Jan. 17, following Count Basie. Nights off are Mondays and Tuesdays.

Jeri Continues

Capitol: Jeri Southern and Flo Henri, piano and vocal singles. Open seven nights, with attractions taking round-robin nights off. A third member on bill not set at

writing. Possibility of Roy Kral and Jackie Cain.

Chicago theater: The Ink Spots open Jan. 26 for two weeks.

Congress hotel: Don Roth trio in the Glass Hat, with vocalist Juline Walters. No entertainment on Mondays and Tuesdays.

Drake hotel: Bob McGrew band five nights, Paul Meeker subs on Mondays and Tuesdays.

Dorsey Returns

Edgewater Beach hotel: Jimmy Dorsey's band came in Jan. 24 for four weeks, with probability that Dorothy Hild's show will continue on the off-nights. (Tuesdays and Thursdays), backed by Jack Cavan's aggregation.

1111 club: Johnny Lane's Dixie combo continues, with Georg Brunis, trombone; Benny Woodworth, trumpet; Roy Wasson, piano, and Hey-Hey Humphrey, drums. Sundays and Mondays off, with no entertainment on those nights.

Hi-Note: Nothing set at writing. "Can't find anyone to follow Billie Holiday," they say. Open seven nights a week, no music on Mondays or Tuesdays.

Games

Jazz Ltd.: Band consisting of Marty Marsala, trumpet; Bill Reinhardt, clarinet; Big Sid Catlett, drums, and Ralph Blank, piano, now on stand. Miff Mole said to be set for Jan. 24 here, but Bee Hive says otherwise. Closed Sundays and no band Tuesdays. That's game night (bridge, canasta, etc.) Now open every day at 4 p.m., band starts at 9:15.

LaSalle hotel: Charlie Agnew combo Tuesday through Saturday. Candlelight concerts with singer Richard Gordon (harp accompaniment) Sundays, nothing Mondays.

Martinique: Al Trace opened Jan. 23. Closed Mondays and small combo on Tuesdays. Club cut featured band by three men and relief combo by two.

Danny Draws

Nob Hill: Danny Alvin has brought back good business here and will stay well into March, at least. Mondays and Tuesdays off, with probably a piano player those nights.

Normandy: Danny Cassella continues to draw well, looks set for awhile. Mondays and Wednesdays off, no music.

Oriental theater: The Continentals head bill that started Jan 25, accompanying new Martin and Lewis movie.

Palmer House: Eddie O'Neal's band, which has been in for months, with Lew Diamond handling Sunday and Monday off-night chores. Mimi Benzell heads show. Last show spotted Sharkey Bonano, who was allowed, for some reason, to work seven nights a week. "He's booked as an act," was the Local 10 explanation. "Acts can work seven days."

Regal theater: King Cole and combo open Jan. 16 for a week; Louis Jordan has a weeklong date starting March 23.

Hodes' Hot

Rupneck's: Art Hodes' housewarmers remain (Hodes, piano; Bill Price, trumpet; Floyd O'Brien, trombone; Jimmy Granato, clarinet; Bill Moore, bass, and Bill Pfeiffer, drums). Tuesdays and Wednesdays are their weekends, no one replaces.

Silhouette: No one set definitely, although Herbie Fields might continue. Tony Smith's Aristocrats to alternate. Mondays and Tuesdays have been off-nights for featured combo.

Sherman: Frank York continues at the Porterhouse, Lou Brees fills in on Tuesdays and Wednesdays.

Stevens hotel: An ice show seven nights a week, backed five evenings by Leighton Noble's band, two by Lew Diamond.

Trianon: ballroom: Charlie Spivak's crew from Jan. 23 to Feb. 4. Followed by four weeks of Billy Bishop. Closed Mondays and Wednesdays.

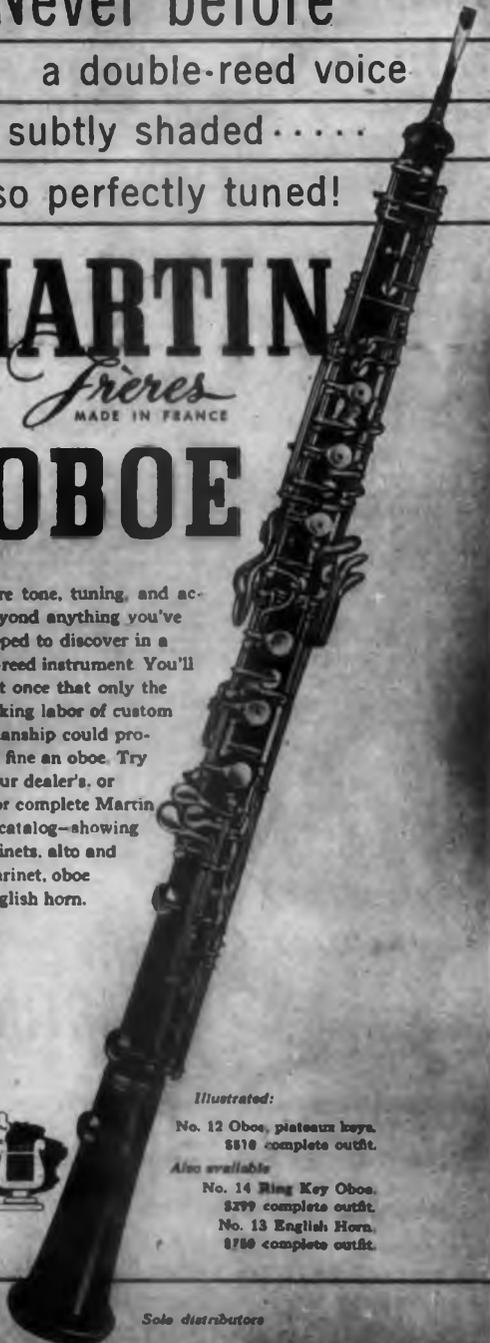
Hawk To Providence

Providence, R. I.—Coleman Hawkins opened here for a week Jan. 22 at Paul Filippie's Country club, which has been developing into Providence's principal home of musical attractions. Spot has future bookings penciled in for George Shearing, Dizzy Gillespie, and Charlie Parker.

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THE HOLLYWOOD BEAT

Dixie Revival Fades, But Good Crews Hold Stands

By HAL HOLLY

Hollywood—Just in case anyone has nothing more important to worry about, this is a good time, with a new year already well underway, to note that 1950's most notable trend in this locality, "the big Dixie revival," is now just another yesterday's headline.

Checking our list of L. A. key-spots, you'll notice that only a handful of bona fide two-beat troupers are still holding their stands: Ory at the Beverly Cavern, Pollack at the Club Bayou, Zutty at the Club 47, Nichols at Sardi's, and Daily at the Royal room.

Little Hassel

And just how many of those mentioned are authentic exponents of Dixie ought to keep the "authorities" busy with an argument that will still be underway when we get around to summing up the situation for the dawn of 1952, and longer.

But there is one important factor about every one of the combos mentioned on which even the "jazz authorities" should be in agreement; every one of them, individually and collectively as a band, plays its own highly personalized form of music. No two of them sound alike, and even though they all play, to a greater or lesser extent, in the musical idiom of a generation ago, they all manage to sound fresh and interesting, even after you've heard them many, many times.

Salute the Genuine

So in burying "the big Dixie revival" of 1950, and with no tears for the fakers who helped to kill it by jumping on the Dixie bandwagon merely because they had no place else to go, we salute the worthy oldtimers who just keep on playing their own kind of music because they believe in it and play it well. For them, there will always be a place in music, and, we hope, places to play their music.

DOTTED NOTES: For 1951 we predict a big outbreak hereabouts (and elsewhere) of all-gal orks. Reason: Ina Ray Hutton and her cutie crew, due to their click with KTLA videoglers, are being sold by GAC for as high as \$1,000 a one-ner on private parties. Rate for ballroom one-ners is \$750 against 60 percent, a deal on which band has regularly been carting off some \$1,500 and more.

ADDED NOTES: Curtain Call, North Hollywood hotspot owned by Dan Dailey, was blacked out by a fire that swept the interior of furnishings and bar on the dawn of New Year's Day. Mgr. Slim Bergman (he used to mix 'em at the Club 47) hoped for an early reopening. . . The Avodon, L.A.'s big downtown dancery which featured names on weekend dates, also greeted dancers for the last time on New Year's Eve. They are ripping up the beautiful dance floor and turning the place into a garage. . . Jerry Wald's pop is managing the Studio club while Jerry goes to N. Y. to play a theater date with an 802 band to be assembled there.

ITEMIZINGS: Frank DeVol's new vocal find is a youngster named Mary Morgan, but by the time you meet her she will have a new tag. Her's is too much like Marion Morgan. . . Fairly definite now that the famed Hollywood Canteen will be re-established within the next couple of months and in the site now occupied by the long-dark Florentine Gardens. . . With dissolution of Century

DIXIELAND • RAGTIME • BLUES PIANO SOLO SERIES

When the Saints Come Marching In, I Want A Big Butter and Egg Man, Struttin' With Some Barbecue, The Old Piano Roll Blues, Massa's Gone Goodbye, Electric Jubilee. Arranged by BILLY MAXTED—50c each. LEBBS MUSIC CORP. 280 Bldg., Radio City, New York 20

Billy Accepts His Plaque, Again



Los Angeles—Billy Eckstine, *Down Beat's* top male singer for the third straight year, receives his plaque from Hollywood staffer Charlie Emge in his dressing room at the Orpheum theater here. Charlie had just handed it over a few minutes earlier on the stage of the theater, but no photographer was handy at the time. Billy's numerous honors also included that of being MGM records' best-selling pop singer during 1950.

Jerry Gray Signs For Another Palladium Go

Hollywood—Jerry Gray, whose record-breaking stand at the Hollywood Palladium last summer is credited with pulling the local dance band business out of the doldrums, has been set for a return engagement at the showspot starting April 10. Gray's return date will follow that of Stan Kenton, who takes over following current attraction Ralph Flanagan.

Coral Signs Les Brown

New York—Les Brown, after a decade with the Columbia record outfit, has moved to Decca's Coral subsidiary, and was set to record his first sides here in late January. Brown said he had no differences with Columbia management but that the offer was more attractive than the renewal pact offered by Columbia. "The Coral deal is not only better financially, but I'll have, in my field, first choice on top material," he said.

radio). But politics is still politics—so, we shall see what happens when it happens. Radio publicity release headed "Metropolitan Nuditions" caught our eye and we thought the Met was trying out strippers. But it was a missprint for "auditions."

Los Angeles Band Briefs

Gert Galina rhumba crew dropped from payroll at Coronut Grove. Eddie Bergman house ork continues with indication that new policy eliminating name bands (*Down Beat*, Jan. 12) otherwise successful.

Vivian Garry, gal bass player, now heading trio at Mizal room (formerly the Epicure). Has Patsy Allen, piano, and Milt Norman, guitar.

New Yorkers, co-op trio fronted by guitarist Cal Gooden, announced to follow Joe Vesuli quartet at Zebra room (Town House) Feb. 2. Gooden's partners are Bill Baker, piano-organ-celiste, and Bob Meyer, bass.

Eddie Gomez combo, which shares Roosevelt hotel Cinergrill stand with Bill Panell crew, added Saturday afternoon tea dance sessions to schedule.

Illinois Jaquet in return to coast for first time in several years with two-week date at Oasis starting Feb. 1.

Charlita and Her Men of Rhumba set to follow Don Testi as alternate crew at Palladium coincidental to opening of Ralph Flanagan (Jan. 23). Charlita is Mrs. Bill Reader. Bill (trumpet) is leader of unit.

HOLLYWOOD TELETOPICS

Joe Graydon Show, one of more recent KLAC-TV entries tuned up by Roe Hillman staff combo, snagged sponsor and shifted to new time slot, Wednesdays, 9:30 p.m. Roc (guitar) has Russ Klein, sax; Verne Howe, trumpet; Bob Hammett, piano, and Mervy Carl, bass.

Dick Telano (Telaneus, when he took a first prize with his marimba on Freddy Martin's *Band of Tomorrow* TV series last year) heads trio on KLAC-TV's *Variety Varieties* show (Thursdays, 9:30-10 p.m.). Has Carl Engster, piano, and Tommy Edwards, guitar. Edwards was also a *Band of Tomorrow* winner—on harmonica.

Del Castilla set with five-piece off-stage band on new KTLV series (sponsored) entitled *You Asked for It*, emceed by Art Baker. Has Lou Wauzy, piano; Nick Dana, clarinet and flute; Bob Kimmie, trumpet, and Ralph Hansell, drums. Danuta Jo guest starred in vocal spot on opener. (Thursdays, 9:30-10 p.m.)

Bill Nadel (bass) handling music on new KFLI-TV musical quizzer, *Hide and Seek*. Has a song charades format. Vocal features are singers Vesta Foss, Walter Reed, and a 20-voice choir from Pasadena's Trinity Lutheran church. Nadel's orlisters are Gene Carl, piano and accordion; Joe Laska, violin; Ben Duesch, violin, and Dave Gelfand, viola. (Fridays, 7-8 p.m.)

Bill Aason signed new vocal-instrumental trio, The Hollywood Jesters, as regular feature on his Monday-through-Friday (11-12 p.m.) KTTV Videopop. Jesters are Dick Emma, piano; Danny Hann, violin, and Chuck Gray, bass.

L. A. KEYSPTS

- Arago—Dave Budkins (Ind.)
- Beverly Cavern—Kid Ory (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Biltmore Bowl—Rue Morgan (ABC)
- Charley Fay—Abby Brown (Ind.)
- Ciro's—Freddy Martin (MCA)
- Ciro's—Mace Riss (Ind.)
- Club Bayou—Ben Pollack (Ind.)
- Club 47—Zutty Singleton (Ind.)
- Coronut Grove—Eddie Bergman (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Dorsey—Red Norvo (ABC)
- Figueras ballroom—Fete Pontrelli (Ind.)
- Mike Lyman—Ginger Smoak quartet (Ind.)
- Mozambo—Eddie Oliver (Ind.)
- Mozambo—Lattiniers (Ind.)
- Orchid room—Henry McDade (Ind.)
- Palladium—Ralph Flanagan (GAC)
- Palladium—Charlie (Ind.)
- Paris Inn—Jimmy Grier (Ind.)
- Riverside Racquet—Fate Williams (Ind.)
- Roosevelt Cinergrill—Bill Panell (Ind.)
- Roosevelt Cinergrill—Eddie Gomez (MCA)
- Royal Room—Fate Daily (Ind.)
- Sardi's—Red Nichols (Ind.)
- Sarno—Gene Walsh (GAC)
- Tiffany club—Nellie Latcher trio (GAC)
- Zebra room—Cal Gooden trio (Ind.)

Majestic Label To Be Revived

Hollywood—The Majestic label, which disappeared from record stands when the assets of the firm were taken over by California's Wilcox-Gay company, manufacturer of electronic equipment, has been revived by a new firm formed here by Gordon Burdge, the latter active here for many years in publishing and recording business.

Wilcox-Gay has licensed Burdge to produce records under the Majestic label; Burdge will utilize W-G's widespread distributor facilities to market his discs.

Burdge said that ultimately he planned to develop a full catalog. First bandman set was Ike Carpenter, pianist-leader who has attained some prominence on the west coast. Meantime, news has leaked that Burdge has been quietly buying up flocks of unreleased masters, with heavy emphasis on folk music.

He also will have material by Bert Niosi, hailed as "The Benny Goodman of England and Canada," and a Portuguese singer known as Bimbo, who has never appeared in the U. S. and whose waxings are to be shipped here from abroad.

Artists, Ltd. (Marty Melcher and Dick Dorso) MCA acquired, among others, Frank DeVol and Doris Day. But, as of this typing, AGVA was balking on okaying the Doris Day pact, because, it was said, the terms would permit the agency to keep Doris out of a job for five years. (We don't think they would, either).

BEHIND THE BANDSTAND: Big drive on here by hungry musicians to restrict quotaed members of AFM's Local 47 from phonograph recording work, the only field as yet untouched by quota rules. Local 47 officials are fully aware that "work-spreading" measures do not, in actual prac-

tice, provide much benefit for the unemployed (restrict a \$10,000-a-year man from a date and it merely goes to a \$9,500-a-year-man). They also know that "make-work" measures and restrictions antagonize employers to the detriment of the music business (as in

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THE MARTIN BAND INSTRUMENT CO., ELKHART, INDIANA

Soundtrack Sittings

Louis Armstrong's All-Stars reported to MGM for pre-recording sessions on *The Strip* (Down Beat, Jan. 26). Soundtracked numbers included *Basin Street*, *Ain't Misbehavin'*, *Rose Room*, and others. Filming was to start in mid-January.

Josh Smith set for movie stint in Warner's soon-to-roll *Moonlight Bay*, in which he'll share billing with *Boris Day* and *Gordon MacRae*.

Jed Colson Rhythmatiks signed by Columbia producer *Gene Tapes* to provide choral backgrounds for *Frankie Laine* in *Sunny Side of the Street* (Jerome Courtland, Terry Moore, Toni Arden, Billy Daniels, Lynn Bari, and Bob Crosby). Pic rolled Jan. 8.

The Carpenter, on completion of 10 shorts for Snader Teletypes, signed three-year pact with telefilming firm. First bandman signed up on permanent basis. Among Carpenter's first subjects for Snader company were adaptations of *Edlington's Perfume Suite*.

Mario Castelnuovo-Tedesco, one of top rank contemporary composers, signed with Columbia to do background score for *The Brave Bulls* (Mel Ferrer and Miroslava), shot in Mexico and now in cutting stage.

Oscar Levant's *Concerto in F* sequence in MGM's *An American in Paris* (Gene Kelly and Leslie Caron) will feature trick shots in which Levant will appear with a 50-piece ork, every member of which appears to be Oscar Levant. Levant also appears as conductor in the sequence.

Jimmy McHugh-Dorothy Fields song hit of 1935, *I'm in the Mood for Love*, tagged by Paramount producer Hal Wallis as top song for his forthcoming *Dean Martin-Jerry Lewis* starrer, *That's My Boy*.

Gene Norman and Frank Ball, who operate Dixieland Jubilee platter label, are negotiating with Monogram producer Lindsey Parsons for release on their label of soundtracks from Parsons' picture *Rhythm Inn* (Down Beat, Jan. 26).

Watch for the Harry James story in the Feb. 23 issue.

Flanagan Does Air Show For Recruiting Campaign

Hollywood—Ralph Flanagan, who is in the midst of his first west coast appearance with his date at the Palladium, was signed for a government-sponsored radio series advertising the U. S. Army's recruiting campaign that started

Woody Backs B. On MGM

Hollywood — Woody Herman, who recently left Capitol for the MGM label, flew in from New York for his first session since joining the Loew's Inc.-owned platter company, a set of sides on which he headed a studio-assembled band and backed Billy Eckstine.

Arrangements were by Pete Rugolo and Shorty Rogers. Many of the sidemen on the date were ex-members of Herman's band of a year or so ago (for personnel see *Things to Come*).

Herman headed back east to rejoin his regular crew immediately after the waxing session. He said he planned to return here in early spring.

Down Beat covers the music news from coast to coast.

Jan. 22. Show is a regular weekly feature on stations of the ABC net. Wherever and whenever possible, the production will originate at training camps.

It's reported the government is paying more for the Flanagan band as a radio attraction than the amount paid by a commercial sponsor.

Flanagan's new singer is Peggy King, formerly with Charlie Spivak. She replaced Lynn Tilton. The band arrived in Hollywood a full week in advance of the regular opening date in order to present a special "preview concert" for the press on Monday, Jan. 15.

Wave It, Man!



Hollywood — "The Thing?" No, that's a theremin, the electronic instrument much favored for movie effects of a dreamy or weird nature. The player is Dr. Samuel Hoffman, chiropodist and onetime Meyer Davis violinist, who practically has the film studio theremin field all to himself, as readers of the *Movie Music* column on this page will discover.

Read about Harry James and see the interesting photos illustrating his career in the Feb. 23 issue of *Down Beat*, on sale Feb. 9.

MOVIE MUSIC

Dr. Hoffman Tells Whys, Wherefores Of Theremin

By CHARLES EMGE

Hollywood—An occasional mention in this department of a motion picture score featuring a relatively little known instrument, the theremin, seems to have aroused some curiosity in several readers, who wanted to know more about it. It

dawned on us that we didn't know too much about it, so we called on Dr. Samuel Hoffman, Hollywood's most prominent exponent of the theremin. For some information on the gadget and his own interesting activities in a field in which he has virtually cornered the musical market.

Dr. Hoffman is a former violinist who gave up—or thought he was giving up—his musical career several years ago when he came to Los Angeles to settle down as a specialist in foot ailments—a chiropodist. He gave us his story like this:

Used As Double

"I first became acquainted with the theremin many years ago through the inventor, a Russian scientist named Leon Theremin. At that time I was working around New York with Jolly Coburn's band; I decided the theremin would make an interesting novelty instrument as a double.

Mechanically, the instrument is easy to play, but, like the violin, you have to put in a lot of study and hard practice to play it properly. I made a serious study of the instrument. (A theremin looks—and is—something like an old-fashioned radio. The pitch, the quality, and the vibrato of the tones are controlled by moving the hands in an electromagnetic field.)

"I used it on a lot of jobs with Coburn, playing solos on ballads and those old standards musicians call 'fake tunes.' I also found it very effective as a novelty solo feature when I was directing bands for Meyer Davis on 'society dates.'

No Hopes of Use

"When I came to Hollywood I had no expectation of doing anything with the theremin in picture scoring, or much of anything as a musician, for that matter. I put in my transfer with Local 47 just as a matter of routine, like most musicians do who keep up their union membership even after they have retired from the business.

"I put down theremin on my card as a double without thinking

much about it. When Miklos Rozsa thought of using a theremin in his score for *Spellbound* he called the union to see if any theremin players were available. I was the only one listed at that time who could read music.

"He came out to see me with a sketch of the part he wanted to write and was delighted when he discovered I could sight-read it. So the theremin part went into the *Spellbound* score; the score won an Academy award.

"Then came *The Lost Weekend*, *The Red House*, and calls from a lot of other film composers. And I've had engagements in radio (last season's *Satan Waitin'* series); I'm making phonograph records (Capitol's *Peace of Mind* album and others), and doing concerts and quite a few television dates.

"In fact, I have all the work I can possibly handle and still give proper attention to my patients. I get a lot of requests to teach, but just haven't got time."

It shouldn't worry Dr. Hoffman to learn that he has some competition in the office. A singer, Jon Paul Jones, has been using the theremin very effectively hereabouts as part of his nitery routine. Jones did a theremin sequence for the score of Walt Disney's forthcoming feature, *Alice in Wonderland*. Jones, like Hoffman, was found to be a competent, trained musician; he's in line for more movie scoring assignments.

Very Few Around

Now, in case you've decided to transfer your musical endeavors to playing the theremin because the field seems to be practically wide open, we'd better pass on the information given to us by Dr. Hoffman that RCA-Victor, which owns the patent rights on the theremin, only manufactured a handful of the things, and, finding no real market, hasn't turned out any in years.

Movie Music Review

Pagan Love Song (Esther Williams and Howard Keel). MGM producer Arthur Freed who, some 20 years ago with Nacio Herb Brown, turned out the successful title song, teamed up with veteran tuner Harry Warren on a set of new songs for this run-of-the-movie-mill film musical. Among them is not one that even the heaviest plugging is apt to turn into a near miss.

This is the dullest, musically, of several musically dull film musicals from the same studio (MGM) that gave 1950 two of its brightest in *Annie Get Your Gun* and *Three Little Words*. Nothing here for the ear, but, of course, plenty for the eye in Esther Williams. Howard Keel, a good singer, was thrown away on this one.

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Mr. Gene Ball of WJZ playing organ and celestette

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One Lesson

Whether the Dixieland revival continues or not, there is a lesson to be gained from the activity that it has created for the last few months, a lesson that is timely in view of the current alarm amongst steadier musicians, leaders, managers, and others in the music field about the spread of the narcotics habit.

Cab Calloway, in a recent issue of *Ebony*, national Negro magazine, discusses the effect of marijuana and stronger narcotics, such as morphine, heroin, and opium, upon the dance band business. He points out that such habits not only destroy the musicianship of the individual, but imperil the welfare and economy of the bands and combos in which they play.

The lesson we can pick up from the Dixie musicians is this: many of them, who have been playing their music for two and sometimes three generations, were lusher at one time or other in their careers. Liquor was about the only evil that confronted these early day musicians. Dope was practically unheard of, except in isolated instances.

The narcotics menace developed simultaneously with the younger generation of sidemen. These are in the majority amongst addicts today. But are the oldtime Dixie men still lushing? Uh-uh! Many of them, with the judgment that usually accompanies maturity, are abstainers. Many are members of Alcoholics Anonymous.

Here is an example. A midwest jazz aficionado recently invited a large group of Dixieland players to a party and jam session in his hotel suite. When the guests arrived they found a table filled with freshly-opened bottles, including just about every variety of liquor known, with suitable accompaniment of ice and chasers.

"What will you have, boys? Take your choice," said the host.

Almost to a man, the musicians asked for coffee—and got it.

Unfortunately, there is nothing similar to the A.A.'s for the younger musicians who have been foolish enough to permit themselves to get "hooked" by things stronger than booze.

1927-Style

Another case of careless journalism, this one so flagrantly ridiculous that even *Saturday Evening Post* readers will laugh it off, appeared in the Jan. 6 issue of that magazine.

Titled *Confessions of a Reformed Jazzman*, it was written by one Richard English, who calls himself an ex-jazzman because of the following qualifications:

- He played clarinet in a band in 1927 that had "Niagara Falls painted on the drums and a lady who played ragtime piano drinking straight gin from a water glass on her music rack."
- He was Rudy Vallee's press agent for a time.

You will search in vain through *Hot Discography*, (or any other discography, for that matter) for his name.

Article rambles on, telling stories about great jazzmen like Vallee, Morton Downey, Jacques Renard, and assorted characters in bands he press-agented who stole mattresses, drank liquor, and smoked marijuana. These men are not named, naturally. They are referred to by the instrument they played ("one clarinet I knew," "two trombones were not strong enough to carry their own instrument cases," etc.).

A purported interview with Chubby Jackson sounds about as much like Chub talking as it does Leopold Stokowski. A

RAGTIME MARCHES ON

NEW NUMBERS

CORRIGAN—A son Michael Anthony, to Mr. and Mrs. John Corrigan, Dec. 8 in St. Louis. Dad is KKOK disc jockey.

DAVIS—A daughter, Jennifer Lee (7 lbs.), to Mr. and Mrs. John Davis, Dec. 27 in Chicago. Mom is former Tex Beneke singer Helen Lee.

ECHELSON—A daughter to Mr. and Mrs. Robert H. Echelson, Dec. 16 in Hartford, Conn. Mom is singer Jane Hall.

HEFTI—A daughter, Stefanie Joan (7 lbs., 8 oz.), to Mr. and Mrs. John Hefti, Jan. 4 in New York. Dad is now with *Voice of America*.

HONEYWELL—A son to Mr. and Mrs. Randy Honeywell, Dec. 15 in Pittsburgh. Mom is singer Marilyn McCabe.

HUMMEL—A son, John Emerson Jr. (6 lbs., 4 oz.), to Mr. and Mrs. Jack Hummel, Dec. 30 in Lake Charles, La. Dad is trombonist and singer with the Hummel Brothers orchestra; mom is former Scot Davis vocalist Nadine Vaughn.

LUCAS—A daughter to Mr. and Mrs. Ed Lucas, Dec. 9. Dad plays bass with the Warney Ruhl orchestra.

MILLS—A daughter, Susan Lorraine (7 lbs.), to Mr. and Mrs. Jackie Mills, Jan. 4 in New York. Dad is drummer currently with Charlie Shavers; mom is former Charlie Barnet and Russ Morgan vocalist Betty Perry.

OLIMPIO—A son, Giulio Cesare (6 lbs., 11 oz.), to Mr. and Mrs. Joe Olimpio, Dec. 12 in Bristol, Conn. Dad is bassist with Bill McCune's quintet.

POWELL—A son, Richard Keith, to Mr. and Mrs. Dick Powell, Dec. 24 in Los Angeles. Dad is actor and former singer; mom is actress June Allyson.

TIED NOTES

COLLURA-FIELD—Sal Collura, baritone saxist with Charlie Spivak, and Kitty Field, night club singer, Jan. 20 in New York.

ESKIND-BARTLETT—Sigmund H. Eskind, president of Tennessee Male Sales of Nashville, and Deanne Bartlett, publisher and partner in the Cherio and Rytroc combine, Jan. 2 in Washington, D. C.

FURNESS-TRUITT—Slim Furness, guitarist-leader with the Four Keys, and Gloria Truitt, Dec. 10 in Philadelphia.

GOTTSCHALK-WIENER—Lenny Gottschalk, trumpeter, and Hilda Wiener, Dec. 23 in New York.

IGOE-TAYLOR—Bonny Igoe, drummer with Woody Herman, and Claire Taylor, dancer at Leon & Eddie's, Jan. 13 in New York.

LOWELL-CHRISTIE—Buddy Lowell, former Ray Charles drummer, and Lorraine Christie, Dec. 21 in New York.

MUTZ-LAWRENCE—George E. Mutz, sax and vocals with Ernie Heckscher, and Polly Lawrence, KFRC vocalist, Jan. 21 in San Francisco.

PHILLIPS-BRONSON—Tubby Phillips, Art Mooney bassist, and Terry Bronson, concert pianist, recently in St. Louis.

SMITH-STROUD—Bill (Willie) Smith, drummer formerly with Bobby Sherwood, Scot Davis, and Ray Wetzel, and now with Chuck Selby's Columbus, Ohio, orchestra, and Beverly Jean Stroud, Nov. 11 in Parkersburg, W. Va.

STANDIFER-RICE—Floyd Standifer, trumpet and arranger with Bumps Blackwell, and Roberta Rice, Dec. 23 in Seattle, Wash.

RICHARDS-MCALLISTER—Dal Richards, bandleader at the Hotel Vancouver, and his vocalist, Lorraine McAllister, Jan. 8 in Vancouver, B. C.

ROTT-OLSON—George Rott, drummer with Red Coty's combo, and Beverly Olson, Dec. 9 in Rochester, Minn.

SANDOR-HAPSBURG—Gyorgy Sandor, pianist, and Mrs. Christine Hapsburg, Dec. 20 in Waterbury, Conn.

FINAL BAR

BARKER—Walter, 79, drummer, recently in Chester, Conn.

BIHARI—Mrs. Esther Bihari, 64, mother of Jules, Saul, and Joseph Bihari, owners of Modern records, Dec. 18 in Los Angeles.

BLACK—Ben Black, 60, composer of *Moonlight and Roses, Tears*, and other songs, and leader of his own orchestra for many years, Dec. 28 in San Francisco.

BROWN—Mrs. Louise Brown, 69, mother

picture accompanying the article shows Marili Ertegun, of Hollywood's Jazz Man record shop, and Dick Bock, general manager of Discovery records (their names are not mentioned). Both are unhappy about it.

When they posed for the shot, they thought (not knowing said English) that he planned an "intelligently-written article on music."

Bock, a cool-headed young businessman and anything but a "cultist" (despite the gostee), is highly inflamed. Feels he was used to illustrate the crackpot, neurotic fringe of the music world, which, according to the article, is loaded with such characters from top to bottom.

Another pic shows English playing a clarinet to his young son. Not only does he have an embouchure that makes him look like he's eating a banana, but the clarinet, an old-fashioned Albert-system job, is put together in such a way it can't be played.

Enough said?



"I know, I know, but the band I sing with does so many up-tempo numbers . . ."

CHORDS AND DISCORDS

13-Year Error

Flushing, L. I., N. Y.

To the Editors:
Regarding Mix' Goodman Carnegie LP review in the Jan. 12

of alto saxophonist Boyce Brown, Dec. 28 in Chicago.

DAMBROSCH—Dr. Walter J. Dambrosch, 88, violinist, pianist, composer, conductor, and music educator, Dec. 22 in New York. He conducted a music appreciation program on NBC from 1929 to 1944, and his songs include *Danny Deever* and *Mandalay*. He also wrote five operas.

FIERLE—Paul C. Fierle, 68, organist, Dec. 24 in Detroit.

MAZUR—Jacob B. Mazur, 65, musical director of the Shubert theater in Chicago for 25 years, and for the last 11 years musical conductor for various Chicago hotels, Dec. 23 in that city.

PARKER—Kennie W. Parker, 25, musician, Dec. 17 in Mobile, Ala., as a result of injuries sustained in an auto accident.

SHIELDS—George V. Shields, former radio singer and minstrel show producer, Dec. 26 in Detroit.

SIMS—Pete Sims, 64, with his wife Kate a well-known vaudeville act some years ago, father of Les Brown trombonist Ray Sims and tenor man Zoot Sims, recently in Hawthorne, Calif.

SMITH—Frank L. Smith, radio singer and brother of the late Tom Breneman, Dec. 26 in West Los Angeles.

STEWARTSON—Jerome Stewartson Sr., violinist and stage show conductor-arranger, recently copyist and band manager for Freddy Martin, Jan. 6 in Hollywood. His son, Jerry Jr., plays trumpet with Henry King.

WALTON—Jack Walton, 45, violinist, leader, and most recently a booking agent, Dec. 23 in Philadelphia.

issue, I must say that I'm both disappointed and surprised that my boy Mike, as have A.I.L. the other reviewers, slipped up on the error that's been overlooked for the last 13 years.

Dixieland One-Step was definitely not played by the boys at that concert. The tune they did give the once over to was *Sensation Rag*. I'd have been willing to bet anything that Mike was going to catch that one.

I guess Mike's strayed from the righteous jazz for too long a period . . . now he'll have to learn all over again!

J. Robert Mantler

Not Painful

RMS Caronia, New York

To the Editors:

Who is this Big John Greer? His vocal on Victor's *A Fool Hasn't Got a Chance* puts him with the great Mr. B, and then some. He deserves some space in your mag, as I think he is more versatile than Mr. B, and not quite so painful.

Colin Grant, Steward

Deejays Nix Jay

APO, Seattle

To the Editors:

Thanks! . . . Hooray!! . . . and a great big NUTS!!!

Thanks for having one of the finest news mags in the music business, with loads of everything much needed by those of us connected with the record end of the industry.

Hooray for the editorial in the Dec. 15 issue, for trying to straighten out some of the lousy beliefs of bop and what it stands for. It looks like folks are going back to the old standby of blaming the fad of the present for the happenings of centuries. They say bop is dead, but that ghost sure pops up in everyone's playing occasionally, or almost everyone's.

And a great big nuts for Mix' continual reference to Jay Johnson as being Eckstine-ish. The 1950 poll was bad enough when it placed Johnson ahead of a great singer like Al Hibbler, but when a critic mentions that amateur with an almost equal amount of reverence as he does Mr. B, man, that's too much! Jay couldn't sing when he was with Beneke under the name of Glenn Douglas, and changing his name hasn't helped his voice one bit. If we have to refer to him as an "ish," make it "ick-ish."

Bill Baer and Jack Gibson

THE HOT BOX

Minneapolis Unit Waxes Some Fresh Dixie Discs

By GEORGE HOEFER

Chicago—E. D. Nunn, collector and jazz connoisseur of Milwaukee, has made a hobby of perfecting the techniques of recording. His primary interest is the reproduction of sound with the highest possible fidelity. This ambition, coupled with a sincere appreciation of Dixieland jazz, is an important gain for all jazz record collectors.

A recent experiment made in Minneapolis by Nunn in collaboration with Bob Mitch and Harry Blons' Dixieland band is now available to record buyers in album form on 78 rpm. For the story on Bob Mitch's fabulous Mendota,

Minn., jazz spot see Down Beat (April 7, 1950), and you will also meet, in Leigh Kamman's article in that issue, Harry Blons' Buz-zards.

Memorial Album

An album of four sides was made, and in effect it is a memorial album, as well as an experiment in high fidelity. Last October the Minnesota highway commission placed a hex on Mitch's hall of jazz and now a concrete highway replaces the one-time home of happy two-beat.

The sides were made with a portable two-piece Megacord tape recorder, with the finest microphone money could buy. A high speed tape was used. Ed Nunn, who forsook his family's shoe business (Nunn-Bush) for engineering (he's president of the Northern Signal company in Milwaukee) has the technical know-how to produce records far superior to the product of the main record manufacturers, and this is proved by this album. The original 500 are nearly gone.

Nunn says, "These records are the first that I know of to be cut with a V-bottom stylus at 78 rpm." They may be played with either a one mil playback pickup or the standard. They have unusually low distortion content and the balance of the band is exceptionally good.

Old Standby

The set is called Dixie Bouquet. Harry Blons has played at Mitch's several years, and at one time played clarinet-tenor with Red Nichols' group. He is a regular employe of the St. Paul post-office, but would much rather lead a band. Hal Runyan, trombonist, raises evergreen trees, and was in the original Ferrol Wilson Mitch band in 1939. Bob Gruenfelder was recently graduated from one of the colleges in the Minneapolis-St. Paul area, and is now teaching trumpet in the same school.

Kamman's above-mentioned article relates that "Bob spends most of his time absorbing St. Thomas Aquinas and Aristotle when he isn't blowing a powerful, driving, multi-noted trumpet." Some of the Dixie purists criticize the idea-packed Gruenfelder style, but when he deviates from the Dixie path, as he does frequently, it is

Toots In Toledo



(Photo by Bill Hartough)

Toledo, Ohio — Oldtime Woody Herman (Band that Plays the Blues) trumpeter Bob Stannard, above, is now working weekends with the Bob-Duffy trio at the Swan club here. Duffy Dority, who can be glimpsed behind Bob's elbow, plays piano and is on the WTOL staff, and Bud King plays drums. The group has been organized just a month or so, as Stannard had the band at Toledo's Paramount theater until the stage show policy was abandoned not too long ago.

always with good taste.

The rhythm section is made up of bassist Harry Norling, who regularly sells musical instruments in a Minneapolis music store; pianist Lew Holtman, who makes music his profession, and drummer Warren Thewis.

The four sides in the album are as follows:

Wolverine Blues: Mister Jelly Roll's famed blues taken in en-

semble with short solo breaks by clarinet, trumpet, piano, and drums, is very reminiscent of the Doc Evans ensemble style. It is a manner of playing that is not New Orleans or Chicago, a sort of a cross-between. Gruenfelder's trumpet has a Bixian spark in the sensitiveness of tone and phrasing. The clear-cut fidelity is an added listening kick heretofore unknown.

Oliver's Blues

Chimes Blues: This time it's King Oliver's old blues number taken in the same manner as above, with a lilting atmosphere created by a relaxed approach. Blons takes a worthy low register clarinet solo and the fidelity enhances the pianist's emulation of chimes in a short interlude.

Lassus' Trombone: This gives Hal Runyan a chance to display his tone and glissando control, which he does well. The drummer is in to help depict the minstrel parade attitude of the number.

Tia Juana: This old Wolverine-featured tune is the most lively-rendered side in the set. The trumpet has an interesting solo spot, but as with the two blues sides, it is mostly ensemble.

Fresh Interest

The Blons band on these sides lacks the powerful, joyful drive that makes Dixieland exciting listening, but there is enough worthwhile music presented to indicate that it is one of the few good Dixie aggregations assembled during this frantic revival. And that it would be likely to give the old time Dixie listeners something in the way of a fresh interest.

The importance of the album, of course, lies in the promise Nunn shows possible in high fidelity recording. He intends to continue his experiments and we believe good things will be forthcoming.

Harry James will be the Feb. 25 subject in our "Bouquets to the Living" series.

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Evolution Of Jazz

by J. Lee Anderson



... the additional spirited souls ...



... free food and drink for all concerned ...



... a top-ranking jazz blowhard ...

Muggy Spanier, one of the more widely-known and internationally respected of the white cornetists, grew up in Chicago back in the days when that breezy metropolis constituted a proving ground for such jazz immortals as Joe Oliver, Louis Armstrong, Johnny Dodds, Bix Beiderbecke, and the additional spirited souls who made jazz and Chicago synonymous during the fabulous '20s. Born Francis Joseph Spanier on the Nov. 9, 1906, Muggy studied music in the public schools as well as with private tutors, becoming proficient enough to play his first professional job when only a few months removed from grammar school. He worked with several local Chicago bands during the next few years, among them Sig Meyers, Floyd Towne, Joe Kayser, Ray Miller, and Charlie Pierce. Pierce was a butcher and part-time alto saxophonist who often

recruited miscellaneous musicians for weekend jobs in the Chicago area. With a generous payment for services rendered, plus free food and drink for all concerned, Pierce found little difficulty in attracting such sidemen as Kid Muggy, who may be heard to advantage on such vintage Pierce waxings as Bull Frog Blues/China Boy and Nobody's Sweetheart/Sister Kate. Spanier's association with the Chicago scene was terminated in 1928 when he took leave of the righteous in favor of a berth with Ted Lewis, a hitch that lasted until 1935. After leaving Lewis, he worked with the band of Ben Pollack for several months, until a bout with sundry digestive difficulties landed him in the New Orleans Touro Infirmary for repairs. An emergency operation plus a lengthy convalescence restored him to the active list, and in 1939 he returned to the fray and

formed his own Dixieland group, Muggy's Ragtime band, "ragtime" in name only, achieved a lasting fame from a series of recordings made for Bluebird in 1939. Personnel included Georg Brunis, trombone; Rod Cless, clarinet; Ray McKinstry, Bernie Billings, or Nick Calassa, tenor; Joe Bushkin or George Zack, piano; Pat Pattison or Bob Casey, bass, and Marty Greenberg, Don Carter, or Al Sidell, drums. This unit gave way to a full-sized Spanier-fronted orchestra that finally folded due to lack of support at the boxoffice. After a short stint with Ted Lewis, Muggy again returned to the small band field in 1944, alternating between the bistros of New York, Chicago, and, more recently, the west coast. A top-ranking jazz blowhard, Spanier's hard-punching, middle register style is a high-sacred sound wherever jazz hounds congregate.

Jazz Off The Record

(Stan Getz' solo on Woody Herman's Four Brothers is the 12th in Down Beat's Jazz off the Record series.)

By BILL RUSSO and LLOYD LIFTON

Chicago—In the last *Jazz off the Record* (Dec. 15, 1950) we said the "Four Brothers" sound was first used by Ralph Burns in *Summer Sequence*, then in *Early Autumn*. In addition, we said we had heard Herbie Steward was indirectly responsible for the sound because he joined the Herman band as an altoist although he doubled on tenor—making three tenors available to the arrangers.

Since then we have received a very informative letter from Jimmy Giuffre, composer and arranger of *Four Brothers*. In this letter, from which we would like to quote, Giuffre clears up a few points.

Decided on Four Tenors

... In early 1946 Gene Roland was organizing a band in New York. It seemed that there was nothing but tenor men around, so he decided to use four tenors. That was when and where the four tenor sound was born. Sort of out of necessity. Later, in Hollywood, we got the Pontrelli ballroom band together. It was under Gene's direction again. . . . We both wrote things and along with Stan Getz, Zoot Sims, Herbie Steward, and a rhythm section, we had a band.

... Later, when Woody reorganized here (L.A.), Stan, Zoot, and Herbie got on the band. They told Woody about the four tenor sound and about me. . . . I came to a rehearsal, met Woody, and he asked me to write something for the tenors, using a bary instead of the fourth tenor. . . . Woody named it *Four Brothers*.

... Later, Ralph Burns used the sound in *Summer Sequence* and in *Early Autumn*.

The Stan Getz solo on *Four Brothers*, transcribed below, is the third and last tenor solo in this record. The two previous tenor so-

tution is used. A Dmi7 is played against a Bb Major chord.

Perhaps the most interesting things about this solo are the flexibility and facility which Getz demonstrates. The tempo is exceptionally fast (the ease with which the whole group plays tends to obscure this point), yet Getz utilizes each and every chord change. Incorporating two chord changes a bar into a fairly continuous melodic line is an excellent example of skilled musicianship.

End Breaks

The order of the soloists playing the three tenor breaks at the end of the record is not known by us so we have labeled them A, B, and C (although it is believed they are in the same order as the tenor solos). Each break begins with a familiar jazz phrase. This phrase consists of an up-beat eighth note leading chromatically into an ascending triplet arpeggio. The addition of the descending chromatics to this well-known jazz phrase seems to have been the contribution of Charlie Parker.

The wonderful thing about these breaks is that each is a development of the first. They are similar to each other but not the same. Herbie Steward believes that these breaks were spontaneously created at the actual recording session, not evolved over a period of time before the actual record was cut.

In the next columns of *Jazz Off the Record*, we hope to make up for our slighting of trombonists. Two men who certainly deserve attention are J. J. Johnson and Kai Winding. If all goes well, we should be able to present examples of their playing very soon. In addition, we plan to transcribe one of Lee Konitz' masterful solos.

(Ed. Note: Send questions to Bill Russo/Lloyd Lifton, 615 N. LaSalle street, Chicago, Ill. Enclose self-addressed, stamped envelope for personal reply.)

The story of Harry James, his trumpet, and his career, with photos old and new, will be a feature of the Feb. 23 issue, on sale Feb. 9.

Key To Solo

To play with record:
Tenor saxophone play as is.
Alto and baritone saxophones transpose a perfect fourth down.
Trumpet and clarinet play as is or transpose down an octave.
Trombone transpose down a major ninth.
Concert pitch instruments transpose a major second down or a major ninth down.
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Records available: Columbia 38304.

Stan Getz' Solo On 'Four Brothers'

The musical score is presented in four systems, each with a treble clef and a 4/4 time signature. The first system (measures 1-4) features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a final G4. Chords above include Bbmi7, Eb7, Ab, C9mi7, F#7, and B. The second system (measures 5-8) continues the melody with notes A4, B4, C5, B4, A4, G4, F4, and a final G4. Chords include Bmi7, E7, G9, Bmi7, E7, A, and D7. The third system (measures 9-12) shows the melody with notes G4, A4, B4, C5, B4, A4, G4, and a final G4. Chords are G7, C7, F, and D7. The fourth system (measures 13-16) features the melody with notes G4, A4, B4, C5, B4, A4, G4, and a final G4. Chords include Ami7, Gmi7, C7, and F. Below the main score are three variations labeled (A), (B), and (C), each showing a different melodic approach to the same chord changes.

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Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

BILLY Eckstine with WOODY HERMAN'S ORCHESTRA (MGM, 1/4/51). Arrangements by Pete Rugolo and Shorty Rogers. Trumpets—Buddy Childers, Shorty Rogers, Conrad Gozzo, and Pete Candoli; trombones—Si Zentner, Harry Bates, and Dick Kenney; sax—Wilbur Schwartz, Chuck Gentry, Jim Giuffre, Babe Russle, and Ted Nash; French horn—John Grassi; tuba—Gene Englund; rhythm—Hal Schaefer, piano; Joe Mondragon, bass; Al Hendrickson, guitar; Louis Bellson, drums, and Ivan Lapsa, bongos.
Four sides, titles to be released later.

ANITA O'DAY (London, 12/27/50). Trumpets—Al Stewart, Carlo Poole, and Jack Henson; trombones—Will Bradley and Citty Catshall; sax—Hymie Schertzer, Artie Baker, Al Klink, and Ari Dellinger; rhythm—Jack Pleis, piano; Bob Carter, bass; Al Valente, guitar, and Johnny Blowers, drums.
You Took Advantage of Me; I Apologize; Once There Lived a Fool; and Lovessick Blues.

FRANK SINATRA and ROSEMARY CLOONEY (Columbia, 12/11/50). Chris Griffin, trumpet; Tuco Mendallo, Manny Gershman, Hymie Schertzer, Art Dellinger, and Harold Feldman, reeds; Graham Forbes, piano; Mitty Galisto, guitar; Frank Carroll, bass, and Johnny Blowers, drums.
Cherry Pies Ought to Be You and Love Means Love.

JIMMY McPARTLAND'S BAND (Prestige, 12/21/50). Jimmy McPartland, trumpet; Vic Dickenson, trombone; Eugenia Sadedic, clarinet; Marlan Page, piano; Max Wayne, bass, and Bob Varney, drums.
Use Your Imagination; Davenport Blues; Manhattan, and It's Inaudible Ball.

DON CHERRY with SY OLIVER'S ORCHESTRA (Decca, 12/27/50). Trumpets—Tony Faso, Charlie Shavers, and Paul Webster; trombones—Misty Buffman; reeds—Murray Williams, Artie Baker, Art Dellinger, and Bill Holcomb; rhythm—Billy Taylor, piano; Sandy Block, bass; Everett Barshadale, guitar, and Jimmy Crawford, drums.
I've Got to Pass Your House to Get to My House and When You Return.

JERRY LESTER with MILT DeLUGGS GROUP (Coral, 12/13/50). Chris Griffin and Mickey Bloom, trumpets; Citty Catshall, trombone; Pete Pumiglio and Phil Bodner, reeds; Mori Lipman, piano; Art Rosson, guitar; Jack Leubers, bass, and Bunny Shawker, drums.
Born Bog and Your Sister.

Philadelphia Roundup

Philadelphia—Billy Day, former vocalist for Buddy Williams' band, who was groomed as a single by vocal coach Artie Singer, made his solo debut with the new year at Lee Guber's Rendezvous.

A newcomer to the vocal ranks is Lillian Martin, who takes over the canary chores with Ross Raphael's band at the 2-4 club. For many years Miss Martin has been known on the niterly belt as a ballroom dancer.

Buddy Greco, onetime pianist-vocalist for Benny Goodman, after some solo stints, introduced a new combo during his run at Lee Guber's Rendezvous. . . . Bobby Roberts, who held forth all summer at the Round-the-World room at the President hotel in Atlantic City, N. J., returns to the resort for the March 17 Easter week. . . . Muggsy Spanier set to bring his two-beat band for their first local pitch at Lee Guber's Rendezvous for two February weeks.

Frank Juele, Earle theater maestro who has led many Meyer Davis units as well, goes to South America to conduct ice shows for Lamb and Yocum, who have produced similar shows at the Benjamin Franklin hotel here. Leaves late in the month and takes drummer boy Pete Vespe with him. . . . The Click, which continued its band parade with Hal McIntyre to kick off the new year, has Ray Anthony booked for a Feb. 12 starting date. . . . Duke Ellington inked in for a Jan. 25 concert date at the Academy of Music. The Duke's last Philly concert grossed a sell-out \$6,000.

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BOOK 2 contains: As Time Goes By; Begin The Beguine; The Blue Room; Dancing In The Dark; For You; I Cover The Waterfront; I'm Forever Blowing Bubbles; Lover, Come Back To Me; The Man I Love; Night And Day; When Day Is Done; Somebody Loves Me; Swango; Tea For Two; You Go To My Head; You're The Top; Pretty Baby; You And The Night And The Music; Memories; I Know That You Know and 30 other favorites.

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Gibson Makes Annual L. A. Pilgrimage

By DIAN MANNERS

Los Angeles—Every year about this time Southern California prepares itself for three things: relief from Santa Claustrophobia; the opening of Santa Anita, and the coming-to-town of Steve (Heaven) Gibson and his Red Caps. This year Heaven and his choir boys

became one of the Five Jones Boys.

Then Another Change

Led by The Gibson in a faye-emerson-plunging-styled Jaguar of heavenly blue, the other cads trailed in Cadillac convertibles of varied hues. Next year comes helicopters.

Led by The Gibson in a faye-emerson-plunging-styled Jaguar of heavenly blue, the other cads trailed in Cadillac convertibles of varied hues. Next year comes helicopters.

First Victor Date

Arriving in town, the Red Caps cut straight for the RCA recording plant where, with the enthusiastic aid of Henri Rene, they wax-debuted with *The Thing* and *Am I to Blame?* The fact that Victor got behind the Phil Harris platter of *Thing* and treated Steve and the Caps side only lightly, has created more than a bit of consternation among Gibson's admirers, who refuse to stop in the same room with a Harris fan.

After making their first Victor sides, Steve and his entourage trekked on out to Larry Potter's Supper club for their annual three-month musical stretch. Almost immediately, practically the whole of movietown tore out to Potter's to send themselves with the Red Caps.

Although the boys are mere boys as ages go, their professional lives reach 'way back to once upon a time. There are six of them now, but in the beginning there were only three: Gibson, Dave Patillo, and Jimmy Springs. These three served apprenticeship in the renowned Sing band of several Bing Crosby pix. Then Steve went with the Plantation Boys and later to the Basin Street Boys. Dave joined the Four Blackbirds and Jimmy

A Sheffield production called for a top quartet, and Steve, Dave, and Jimmy, with Richie Davis, became The Toppers. When Richie quit the biz for a quiet, serene life, Steve and the other two boys joined with Leon and Otis Rene to become the mainstays of the early Rene music enterprises.

Steve decided he liked the sound of a sixsome, so he hired Emmett Matthews from the Fats Waller band; Romaine Brown of the old Bon Bon organization, Earl Plummer, who sings stuff like *Just An Innocent Affair* and *Music, Maestro Please* like crazy.

And that's how the Red Caps happened. This versatile group sings and dances and plays to suit ballad lovers, spirituals enthusiasts, boogie, comedy, and even a bit of western corn.

Versatility

Emmett plays alto, tenor, and baritone saxes with equal skill and croons things like *I Want to Be Loved* and *I Know My Limitations*; Romaine is at home with piano, viola, tuba, drums, and tram, and exercises his vocal rights with hot calypso like *No Comment* and *Stones Cold Dead*.

Jimmy's weird high notes lend a chilly thrill to *Blueberry Hill* and *Somewhere in July*, and Dave keeps busy through all of it with tricky vocalizing, zany antics, and his pidgin English on *Pidgin Pie* and *Luke, the Icky Speller*. And then comes Steve himself, toasting caressing tones around such cry-in-your-beer ditties as *Wedding Bells*, *Shame!*, *I Love You*, *Never-*



Los Angeles—Steve Gibson and His Red Caps, combo which has been doing the cafe circuit for years, made quite a hit at Larry Potter's club here. From left to right in the front row are Romaine Brown, Gibson, and Emmett Matthews. Behind them, in the same order are, Dave Patillo, Jimmy Springs, and Earl Plummer.

theless, *Second Best*, and *Walkin' Through Heaven with You*.

Steve has collaborated on several tunes while out here, and one entitled *Red Caps Mix a Nite Cap* will be used as a closing theme to let their ringside pals know it's time for that "one for the road." Sort of a *Goodnight, Sweetheart* thing, only more to the point.

Larry Potter's most ordered drink during these current three months is a tasty called "A Gibson," and he might as well call it a "Steven A. Gibson," for that's what gets ordered.

Set for Two Years

The boys' manager, Jolly Joyce, has already booked them through

the next two years. And no vacations. Meanwhile, the only thing holding up the start of a series of musical shorts at Universal-International is, "when's a free moment?" Producer Arthur Freed would like them for a Metro-Goldwyn-Mayer pic if and when. And Tallulah's *Big Show* has them booked for an early appearance.

So there you have it. That's the situation with the Red Caps out here. And all we know for sure is that you'll like these fellows. You'll like them very much. That is, if you like talent. We know Steve and his Red Caps can't be as great as we think they are. But they are.

Sarah, Erroll Set Concerts

New York—Plans are afoot to send Columbia stars Sarah Vaughan and Erroll Garner out as a package concert tour, a la Eckstine and Shearing, next month and part of March and April.

An all-star combo will accompany them.

Garner also has cut a second piano LP for Columbia, which will be promoted during the tour.

Burns Composes Two-Piano Work

New York—Ralph Burns, who for the last few months has been living in Manhattan and writing regularly for Woody Herman, returned to records recently when he took part in a session recorded in Boston with the Nat Pierce orchestra, featuring Pierce and Burns on two pianos.

A previously unrecorded long Burns work was waxed on this date, entitled *Tableau*. Originally written for the Herman orchestra featuring Lou Levy and Terry Gibbs, it was recently adapted by Burns for a two-piano version, along with Pierce's orchestra comprising seven brass, five saxes, and rhythm. Running to almost 16 minutes, *Tableau* will be released on one side of an LP platter on the Motif label.

Former Martin Aide Dies in Hollywood

Hollywood — Jerome (Jerry) Stewartson, onetime music director and arranger for such stage figures as George M. Cohan, the Duncan Sisters, and Olsen & Johnson, and well-known in the dance band business for many years as general aide and copyist to Freddy Martin, died at his home here on Jan. 6 at the age of 65.

Contino Collecting Heavy Loot

Hollywood—Dick Contino, the accordion player who set the swank set on their collective ears during his recent stand at Ciro's, is the big talk of the music business here, particularly in music business circles where the accent is on the word "business."

Following his turn at the Sunset Strippery, Contino was booked into the Orpheum theater for a week's stand for which he was reliably reported to have received \$4,000.

That was for just Contino, and didn't include a little extra outlay for some acts to fill out the bill and a band headed by pianist Johnny Anderson (D'Varga). Orpheum plays live shows only when it can get what it considers a "surefire attraction."

Contino was booked for a two-week stand at San Francisco's Mark Hopkins, classiest of the Bay city's supper rooms, starting Jan. 30. He's managed by Arena Stars, Inc. (Spike Jones and Ralph Wenders).

Watch for the Harry James story in the Feb. 23 issue.

Vaughn Off Road For Two Months

New York — Vaughn Monroe fired his entire band right after New Year's. Those of his sidemen who are Local 802 members were rehired on a part time basis for radio and TV work only. The band will not reorganize on a full time basis for at least a couple of months.

Reason for the breakup is that Vaughn's radio, video, and recording commitments made it physically impossible for him to travel without affecting his health. He had lost almost 20 pounds in recent months. He will continue to do his regular air shows out of New York.

Capsule Comments

Pearl Bailey
Blue Angel, NYC

New York—There isn't much left to be said about Pearl Bailey that hasn't been said by this reporter for approximately eight years, since her pre-Cootie Williams band vocalist days, when she was less of a comedienne but no less a charming personality and singer than she is today.

Pearl's latest return to New York night club circles brought a visually agreeable surprise; she has taken off at least 20 pounds, and off her it looks good.

Actually, she was the same delightfully witty person with the same brilliant sense of timing and the same material, all of it familiar and most of it happily so.

Only one sour note was struck. Pearl has no business singing *Shine*, least of all sticking so close to the original lyrics. In a discussion after the show she pointed out that if it isn't offensive to her, how can it be to the audience? Our answer was that the implications of lines like "hair is curly, teeth are pearly, color's shady," etc., are still mildly unpleasant, and Pearl is too great an artist to need material like this.

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What's On Wax

Jack Tracy Pat Harris George Hoefler

Chicago—A slight modification this time of the system we inaugurated for rating discs in the last issue. All three of us reviewing each record took up too much space. Therefore, except in cases where we feel all three should discuss a record, only one will do the work. More releases will thereby be presented.

Rating system continues the same: numbers from 1 to 10 are used, with 10 the highest.

Basin Street 6

Dixieland from New Orleans
Album Rating—6

George: This is an LP made up of eight sides that are way short of projecting the band as it sounds in person. It does, however, illustrate some of the versatility of the group. An interesting item is the first recording of *I Am Going Home*, written by the late Paul Mares and Mel Stitzel. Pete Fountain's tenor in the Eddie Miller style is featured on *That's a Plenty*. *South Rampart Street Parade* is slow in getting started and lacks the drive of either the Crosby or Dorsey version. Fountain's clarinet accomplishes a fair *High Society*, while Girard's trumpet stars on *Jazz Me Blues*. Other sides are *Lazy River*, *Farewell Blues* and *Margie*. The latter two were covered in the last issue. (Circle L 403.)

Charles Brown

- 4 *How High the Moon*
- 4 *Texas Blues*

Jack: Two more out-of-tune, mediocre vocals by the ex-Johnny Moore Blazer. (Aladdin 3071.)

Dave Brubeck

- 7 *Avalon*
- 7 *Perfidia*
- 5 *Always*
- 6 *I Didn't Know What Time It Was*

Pat: Some very pretty things by the Brubeck trio, though the impression that they're holding out on us, musically, is evident on all four. Bassist Ron Croty does the introduction on *Perfidia*, while drummer Cal Tjader is also impressive on this side. Brubeck finds pleasure in interpolating everything but *Stars and Stripes Forever* into *Perfidia's* frame. He makes up for this omission in the first part of *Avalon*, where he starts out with ragtime, evolves into bop. Those two boys in the back go to work like demons on this again. Something you should bear. *Always* is pretty-pretty Shearing and Garner, complete with locked hands. *Time* is a little less trite. (Fantasy 513, 514.)

Perry Como

- 3 *Zing Zing-Zoom Zoom*
- 4 *If*

Pat: Sigmund Romberg, who composed *Zing*, conducts the orchestra on that side, while Mitchell Ayres takes over on *If*. Both waltzes, I would have thought them two "dog" tunes, but they seem to have moved right into all the radio spots. When Paul Weston mourned the passing of the "class ballad" in a *Beat* story a few months ago, he probably had this sort of thing in mind as taking its place. (Victor 47-3997.)

The life story of The Horn (Harry James) will appear in the Feb. 23 issue, on sale Feb. 9.

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Gets 'Em Out



New York—Her Nibs, Miss Georgia Gibbs, and disc jockey Ken Roberts of WMGM make like the title of *George's* latest Coral release, *Get Out Those Old Records*. Naturally, Ken has been playing the platter on his show. The other records? They get sandwiched in, too, from time to time.

Wild Bill Davis

- 5 *Things Ain't What They Used to Be*
- 6 *Make No Mistake*

George: Wild Bill Davis' *Real Gone Organ* is more of a novelty on record than an instrument of beauty. Very few jazz organists have ever recorded. The Hammond styling of Davis is not too different from most cocktail lounge recitalists. On the run-through of Mercer's hit tune of a couple of years ago, and the Davis original *Mistake*, the star is not Davis but guitarist Johnny Collins, who presents some fine interludes, especially on the latter. (Mercury 1955.)

Tommy Edwards

- 4 *Once There Lived a Fool*
- 3 *A Friend of Johnny's*

Jack: MGM's answer to King Cole. Even the same type of material, though inferior in quality. *Johnny*, especially, is a strikingly amateurish tune. (MGM 10884.)

The Fontane Sisters

- 1 *Bouncy, Bouncy Bally*
- 4 *What D'd I Do?*

Pat: Hugo Winterhalter leads the ork backing one of the better vocal trios, which gets a chance to show only on *What*. Even for a kid's record, which it isn't, the tune about a bouncing ball is nowhere. (Victor 47-4009.)

Stuart Foster

- 4 *If It Ain't Forever*
- 3 *Querida*

Pat: This is the same outfit that put out the Elise Rhodes sides, reviewed below. Dick Freitas' wife, Mary, does the lyrics on all these.

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which is a clear indication of why every third American is supposed to fancy himself a song writer. Foster sings well, considering what he's up against. (PAB 901.)

Erroll Garner

- 7 *She's Funny That Way*
- 7 *This Can't Be Love*
- 7 *Moon Glow*
- 7 *I Want a Little Girl*

George: Mr. Garner improvising around familiar standards. His rhythm accompaniment (bass and drums) is hardly discernible. These four sides are perfect examples of his stated motive in Sharon Pease's column recently, "trying to obtain a clear-cut, easily followed melody, with a modified ultra-modern harmonic background and chordal sequences." His success towards his avowed aim accounts for his commercial popularity. These sides should add to his status as one of America's favorite piano stylists. (Savoy 767, 768.)

Dizzy Gillespie

- 4 *Thinking of You*

Sonny Stitt

- 5 *To Think You've Chosen Me*

Jack: Diz is backed by Philly tenor man Jimmy Oliver, altoist Jimmy Heath, and a rhythm section (sounds like Milt Jackson on piano). Side is taken at an unbelievably drab tempo, with Dizzy soloing throughout. He sounds totally disinterested in the whole proceedings. Why the side was released, I'll never know.

The flip is evidently the Gene Ammons group, with Sonny getting billing and an eight-bar break between fair vocaling by someone named Larry Townsend. (Prestige 728.)

Spike Jones

- 2 *Tennessee Waltz*
- 3 *I Haven't Been Home for Three Whole Nights*

George: How long can this go on? The Jones subtlety of the *Cocktails for Two* period is long gone. I find nothing particularly funny in a constant repetition of raucous unmusical sounds. This funny band has worn out their pistol shots, noises, and auto horns. The *Waltz* uses the time-worn trick of starting out straight, then the wham bam outburst that is supposed to convulse. At the end there is a slight smile as a Hawaiian guitar is heard back of some yodeling. The reverse features a long, drunken-style vocal by Dick Iekie Morgan, of the old Pollack band, and some muted Clyde McCoy-like trumpet. (Victor 47, 20-4011.)

Danny Kaye

- 3 *The Thing*
- 5 *The Little White Duck*

George: This *Thing* is the least obnoxious of all the *Things* because it does not attempt to be anything other than a disc to cover Decca when a request is made for popular music's latest bright tune. It is done rather straight with the Ken Darby singers, and Kaye's comic personality doesn't come through. The implied words

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Tex, At Palladium, Tells His Tale



Hollywood—Tex Beneke, left, who decided not long ago to go "on his own" without whatever he was supposed to have inherited from the late Glenn Miller in the way of a musical tradition, here explains all to friends Beryl Davis, Benny Goodman, and Jerry Gray. Occasion was Beneke's opening at the Palladium.

actually existed in the original lyrics of the old English ballad *The Chandler's Wife*, from which the novelty derived. The reverse is strictly a children's record and indirectly the mind age Decca feels is susceptible to the *Thing*. (Decca 27350.)

Stan Kenton

- 4 *Santa Lucia*
- 4 *Pagliacci*

Jack: The person at Capitol who foisted this off on Stan should be ashamed. And so should Stan for agreeing to it. Musso has no more business playing with the present Kenton crew than he has playing lead in the Lombardo sax section. The sides are just what you might expect. Yet they're asking \$1.05 for the record, and will probably get it from a lot of persons. Rating is based solely on the band's clean performance. Rating: *Santa Lucia*—4; *Pagliacci*—4.

George: The label on this one should have Vido Musso's name in large letters and Stan's in small. The only creditable feature of the sides lies in the fact that it was an attempt to do something musical in a novelty record, a real rarity these days. On *Lucia*, the opening bars get a Wayne King-like sound. With all the musically interesting and exciting sax playing around today in Getz, Konitz, Sims, Steward, etc., I am unable

to rate these sides as being of inter-lyrics of the old English ballad *The Chandler's Wife*, from which the novelty derived. The reverse is strictly a children's record and indirectly the mind age Decca feels is susceptible to the *Thing*. (Decca 27350.)

Pat: To quote from the slip-cover notes: "Their friendship (Stan's and Vido's) dates back to the early '30s . . . in 1939 they vowed that someday they would record them (these sides)." This was a youthful indiscretion on Stan's part. (Capitol 6F-1306.) Rating: *Santa Lucia*—3; *Pagliacci*—3.

(Jump to Page 15)

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Record Reviews

(Jumped from Page 14)
Guy Lombardo

2 Use Your Imagination
2 From This Moment On
Jack: More pap and hokum from the production line that is Lombardo. I can't hold still for the argument of "How can you put him down? An awful lot of people buy his records."

An awful lot of people also think Paul Whiteman was the King of Jazz. (Decca 27351.)

Art Lund

6 Velvet Lips
6 Nuthin' Like You
Jack: Arthur's popularity sure has taken a nosedive since Eckstine moved in as king on MGM, hasn't it? No fault of Art's, he's singing better than he ever did. He's nice and relaxed here, sings out resonantly on these bouncers, gets good support from Van Alexander's band. Lips sounds much like Johnny Mercer's hit of a few years back, *Personality*. (MGM 10878.)

Vaughn Monroe

3 From This Moment On
3 The Night Is Young
Pat: Vaughn is a really interesting phenomenon... a singer

with a completely unemotional voice. He does, of course, have a good band, but these sides don't give them much chance. (Victor 47-4007.)

Noro Morales

5 Jungle Bird
6 Cuban Mambo
Jack: Mambo doesn't breathe the fire that Perez Prado's importations do, but is competently done. *Bird* is pretty well taken up by Noro's piano. (Decca 27367.)

The Polecats

7 Campanile Stomp
7 Just a Closer Walk with Thee
7 Polecat Strut
7 Cotton Town

George: This Dixie group from the west coast is indeed a pleasant surprise. They have an authentic sound that is reminiscent of the white bands of the '20s. Rhythm instruments like the washboard, banjo, and tuba are used as they should be, and don't solo all over the place. Dick Oxtot, a former collector, is a fine cornet lead, and Bunky Coleman plays some nice low register clarinet. *Just a Walk* is the liveliest version of this traditional I've heard. *Polecat* is an Oxtot original with a nondescript melodic line but frames some good close ensemble playing. *Cotton Town* is rendered complete with steam whistles and minstrel-like vocal. The selection of tunes impresses, as they've shied away from the ever recorded Dixie standards. (Clambake 1. 2.)

Bud Powell

5 I Should Care
7 Nice Work If You Can Get It
Pat: Bud, Max Roach, and Curley Russell take *Care* at an unusually slow tempo, for Bud. Replete with runs and flourishes, it is pleasant, but means little. *Nice* is back to Bud's fleet style, and rather more successful. (Rooft 521.)

Elise Rhodes

2 Tiny Cowboy Lullaby
3 Pagiaccio
1 Just Infatuation
3 Blue Mood
Pat: Backed by the orchestra of Dick Freitas, who wrote the tunes, arranged them, and owns the record company on which they appear, Miss Rhodes sings pleasant-

Fran, Ezio Cut 'Imperium' Album



Hollywood—Recording an album of songs from Ezio Pinza's first movie, MGM's *Mr. Imperium*. Pinza, Fran Warren, and composer-conductor Johnny Green talk things over during the session. Fran duets with onetime Metropolitan opera basso Pinza (of *South Pacific* fame) on the film song. Lana Turner appears to sing. Miss Turner's film voice, incidentally, belongs to Trudy Wood.

ly on these four. She sounds like, successively, Rose Murphy, Dorothy Collins, and Ruth Etting on *Infatuation*, and is adequately backed by the band playing in roller-rink style. Apparently these four were supposed to show someone's versatility, but it doesn't quite work out that way. (PAB 900, 906.)

Zoot Sims

8 Which Way?
6 Yellow Duck

Jack: Both sides were cut in Sweden when Zoot went to Europe with Benny Goodman last summer. Ed Shaughnessy's on drums, Dick Hyman, piano, and Belgian Charlie Short on bass. *Duck* also has Swedish baritonist Lars Gullin. It's a conventional set of changes that swings well, has good Zoot and Hyman.

Which Way (You Look Tonight) shows a creative and swinging Sims all the way through, a Powell-Tristano-like Hyman contribution, and weird ending. Grand performance. (Prestige 837.)

Billy Strayhorn

6 Flamingo
6 C Jam Blues

George: Another Ellington family production that has the aspects of being a novelty record. Duke and Billy are at the pianos accompanied by Wendell Marshall's bass. Tone-wise the piano sounds are fine, but the variations on the two well-known melodies seem a little uncoordinated. Sounds like killing time on "take 15" during a recording session. (Mercury 1954.)

Reinhold Svensson

5 I Guess I'll Have to Dream the Rest
5 Nevertheless

Jack: These sides by the Swedish

The Three Suns

2 Remember Me in Your Dreams
2 After You've Gone

Pat: *Gone* goes along a la the Harmonicats' *Peg O' My Heart*, while *Remember* is equally corny. They can't be kidding, but we wish they were. (Victor 47-4010.)

The Weavers—Gordon Jenkins

5 So Long
6 Lonesome Traveler

George: Since the popular version of Leadbelly's *Goodnight, Irene* swept the country, there is a trend towards making folk songs, in dressed- and cleaned-up arrangements, a fad. The Weavers have combined with Jenkins to popularize Woody Guthrie's *So Long* and Lee Hays' *Lonesome Traveler*. Both are done competently musically and retain the feeling of wistful yearning so prevalent in folk music. *But*, smoothness of performance is no substitute for earthiness, and the heart of the music is missing. It's like eating a saltless egg. (Decca 27376.)

Margaret Whiting

3 Over and Over and Over
3 The Moon Was Yellow

Pat: Margaret shows disturbing tendencies to sound like Kate Smith on these, and this is especially noticeable in the first

Garland Wilson, Singer, To Paris

New York—Vocalist Mae Barnes and pianist Garland Wilson, both of whom had been fixtures for several months at the Bon Soir in Greenwich Village, said *bon soir* to their American friends here last month and left for Paris.

Wilson was a great favorite in Parisian night club circles before World War II.

New Ralph Watkins Club Sets Opening

New York—After numerous delays, the opening date for Ralph Watkins' east side club was finally set for Feb. 1. Watkins, still not set on a name for the spot, reported that Joe Rushkin and his string ensemble would definitely be among the opening attractions, probably along with Erroll Garner.

Watkins has also been dickering for Yma Sumac to make her local niter debut at the new location. He has also given up plans for a late night jockey show in favor of a new arrangement whereby Bill Williams will bring over his 1280 club, long a nightly WOV feature, from 7:30 to 9 p.m. and operate it from Watkins' spot at the same hour.

My Best On Wax

By George Shearing

The closest we've gotten to what I believe is the sound we should get from the quintet is on *When Your Lover Has Gone*. The notation lends itself to the production of this sound; it is in the right register. The balance is great, the tempo is in the right groove, and we get a more relaxed sound than in any other of our recordings. We cut this last April and, although arriving at the right treatment of many tunes is difficult, we had no trouble with this one.

As far as my own playing goes, I prefer *East of the Sun*. I hit upon a fairly satisfying melodic line. Among the piano solos, my favorite is *Tenderly*. After working with a piano and bass, it is often quite difficult to avoid a clumsy sound on a piano solo when it goes into tempo. The only pianists I know who have a natural aptitude for this type of playing are Tatum and Garner. But on *Tenderly* I believe I achieved a pleasing effect.

chorus of *Yellow*. Neither side seems to have much life, and certainly not the freshness once expected from Miss Whiting. (Capitol 1343.)

Victor Young

4 Too Young
5 Be My Love

Pat: Louanne Hogan sings on the first of these, while she and Joe Graydon, assisted by a chorus, take over on the second. Louanne's habit of pausing and wobbling on her vowels, plus limited range, poor control, and breathing, all show up on *Young*. Flip, however, is in the old Julia Sanderson-Frank Crumit style, for which I've had a weakness since the age of 4. (Decca 27366.)

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Nellie Lutcher Is Still An Individualist

By ALICIA ARMSTRONG

Davenport—Nellie Lutcher, who bounced out her specialty numbers this fall in an eight-week European tour which included London's Palladium, has an answer to a question that has left the public confused and caused severe anxiety neuroses among a great many musicians. As most of us know, popular music has been upset in the last few years by a violent case of war nerves.

The public taste, whimsical enough in fairly "normal" times, has been jumping hither and thither with such unpredictability that musicians, record companies, and booking agents are kept hopping like the horse pursued by the blue-tailed fly.

Worried Mind

Like other musicians, Nellie wondered and worried as this instability began to build. She had worked for 25 years to reach the top and naturally had no inclination to lose her comfortable position as one of the most successful singles in the business. Yet, while others follow the fashion of the moment, she stands by the style that brought about her phenomenal rise in 1947.

She has pondered the chaotic state of popular music and decided that she will remain an individualist.

"After all," says Nellie, "you've got to be honest and play music the way you feel it, no matter what type of music is popular. If you don't, the audience will sense that you're straining and won't really like what you're doing."

Placing great emphasis on showmanship in her work, Nellie also believes an audience wants an entertainer to play to them, not for them.

Discovered at Benefit

Nellie volunteered to entertain in a March of Dimes benefit show in Los Angeles in 1947. At that time she was unknown, an intermissionist playing opposite groups in obscure California clubs, but as she took to her piano in the charity performance, she reached the ear of Dave Dexter of Capitol records.

He immediately signed her up to record *Hurry on Down*, and within a year after it was released it was tucked into the record cabinets of more than 1,000,000 Americans.

Her original interpretation of *The Lady's in Love with You*, the number on the other side of her first platter, brought about her first booking in a major club. Songwriter Frank Loesser was so pleased with Nellie's version of his hit tune that he pointed out her musical charms to Barney Josephson, then owner of New York City's Cafe Society. Josephson was so pleased with what he heard that he expressed his admiration by asking Nellie to perform in his swank nitery. This all happened before the record was released.

Fortunes Zoomed

Her fortunes continued to zoom. Within a matter of months, she was being booked by theaters throughout the country at weekly salaries of \$3,500, a nice, steady income according to anyone's standards.

She was, of course, relieved to be free of the financial worries



(Photo by Sarah Gibson) Nellie Lutcher

that had hounded her for so many years, but the size of her take baffled her, and she was genuinely astonished to discover she had thousands of fans who wanted her autograph.

Her initial reaction to her tremendous success is understandable for two reasons. In the first place, the big break came suddenly. Also, she had worked hard for many long years before she finally was recognized.

Started Young

Nellie developed a yen for music at an age when most of us are intrigued with rattles. There always was plenty of music to be heard around the Lutcher household in Lake Charles, La. Her father, Isaac Lutcher, was one of the hottest bass players in the south, and it was not unusual for his oldest child to be lulled to sleep to the soothing strains of a jam session.

Nellie found she preferred this basic music to *Bye Baby Bunting*, and as soon as her spine became firm enough to support her in a sitting position, she began poking out tunes on the piano. A musician of promising talents at 7, she was asked by members of the congregation of Lake Charles Baptist church to play the piano for Sunday prayer meetings.

When Nellie was 14, she joined a band with her father and Bunk Johnson. They played one-niters throughout Louisiana and Texas, and in 1935 Nellie decided she had learned enough about music to go out on her own. She went to California "in search of greener pastures," but for 12 years, she didn't get so much as a glimpse of the promised land.

Little Work

All she could find were occasional jobs at starvation wages in honky tonks around Los Angeles, Long Beach, and San Pedro. "I worked so hard, but nothing happened," she admits. "I thought nothing ever would happen. I often got pretty discouraged."

Now in her mid-30s, Nellie is one of the most versatile singles in show business today. In fact, if she were able to construct a piano,

she would be a completely self-sufficient musician. Never is she caught in the dependent position of a composer without a lyricist, or a composer without an arranger, or a singer without a song, or a singer without an accompanist.

Nearly half of her more than 50 recordings are tunes of her own composition, and she's proud of her membership in ASCAP. She does all of her own arranging, and until two years ago her only accompaniment was her own piano. Now she is supported by Earl Hyde, drums, and George Duvivier, bass.

No Copies

Since she manages all phases of work that goes into final production of a number, Nellie's songs are so marked with her personality that although her record sales are in the millions, no other prominent entertainer ever has attempted to do her specialties. This is fine with Nellie, not only in that it completely squelches potential competition, but also because she believes it is bad taste for a singer to perform a number another singer has "made."

Besides her independence as a musician, Nellie has another type of self-sufficiency through her family. Her sister, Vydah, a graduate of City college, Los Angeles, handles her business details and correspondence and has traveled with her since she began going on tour. Nellie's former collaborator, Florida Lutcher, now a designer who calls herself "Florida of California," fashions most of her dresses.

Other Musical Lutchers

Also, Nellie has appeared at the

Sidemen Switches

Woody Herman: Nick Travis, trumpet, out (to sit out 802 card) . . . Claude Thornhill: Larry O'Leary, drums, for Frank Uffe Bode (to Ray Anthony) . . . Ted Lewis: Jerry Winner, tenor, for Buzzy Brenner, and Roy Duke, drums, for Al Winters.

Charlie Spivak: Vinny Dean, alto, for Hank DiMarco; Tony Lozier, tenor, for Tony Cucinato, and Walter Schultz, bass, out (to Boston Symphony) . . . Jimmy Dorsey: Guy Kee, trumpet, for Dick Hoffman (to Frankie Carle) . . . Frankie Carle: Dick Hoffman, trumpet, for Bob Tillotson.

Vaughn Monroe: Andy Fitzgerald, tenor, for Ted Goddard, and Irv Dinkin, trombone, for Bill Mustard . . . Sammy Kaye: Tony Corsella, guitar, for Bill Suyker . . . Art Wauer: Ernie Mauro, alto, for Ray Beckenstein (to Ralph Font) . . . Ralph Flanagan: Willie Hitz, clarinet, for Walt Levinisky (to army).

Art Hodes: Bill Price, trumpet, for Jimmy Ilie . . . Doc Evans: Jack Blair, drums, added . . . WMCA (New York) staff: Joe Bogart, trumpet, for Buddy LaCombe.

Xavier Cugat: Joe Guitierrez, trombone, for James Curry . . . Frank Orchard: Gordon Heiderich, drums, for Nat Ray . . . Les Brown: Ronny Lang, alto, out (to army) . . . Tex Beneke: Greg Lawrence, vocals, and Jimmie Harwood, trombone, out, no replacements set at writing.

Note: Sidemen switching bands may have this information printed in *Down Beat* by filling out this coupon (please print), attaching it to a postcard, and mailing it to *Down Beat*, 203 N. Wabash avenue, Chicago, Ill.

Name: _____
Instrument: _____
From: _____
To: _____
Replaced: _____
To: _____

Iron Mountain Band In Full Force



Iron Mountain, Mich.—A well-known outfit around this territory is the Ernest Tomassoni band, shown above playing a Ford family day party—one of the big jobs in a gigging band's schedule. Members of the unit are Carlo Calo, trumpet; Tomassoni, drums; Ken Rubbe, first tenor; Joe Giachino, second tenor; Ford Phillips, third tenor; Frank Corsi, piano, and Lucille DeRidder, vocals.

Oasis club and Lincoln theater, Los Angeles, on the same billing with her brother Joe's band. Her 14-year-old son, Talmadge, who now is attending junior high school, is studying drums and may

eventually work with his mother. Nellie says he's already an excellent drummer, but she wants him to finish his education before any definite plans are made.

He may be able to go out on his own one day, if he can successfully employ the technique that has made millions of Lutcher fans all over the world willing to hurry on down with her any time she chooses to make her famous musical journey.

Hackett Discography

Following is a select list of Bobby Hackett recordings, both with his own and other groups, compiled by George Hoefler.

1937	
Dick Robertson Orch.	<i>It Looks Like Rain in Cherry Blossom Lane</i> Decca 1283
Dick Robertson Orch.	<i>Gone with the Wind</i> Decca 1335
Frank Froeba Orch.	<i>Goblins in the Stoopie</i> Decca 1545
1938	
Jam Session at Commodore #1	<i>Carnegie Drag</i> Commodore 1500
Bobby Hackett Orch.	<i>At the Jazz Band Ball</i> Biltmore 1026, Vocalion 4047
Bobby Hackett Orch.	<i>That Da Da Strain</i> Vocalion 4142
Jam Session at Commodore #2	<i>Serenade to a Shylock</i> Commodore 1501
Bobby Hackett Orch.	<i>Poor Butterfly</i> Biltmore 1026, Vocalion 4499
Teddy Wilson Orch.	<i>Don't Be That Way</i> Brunswick 8116, Columbia 36335
1939	
Bobby Hackett Orch.	<i>Embraceable You</i> Vocalion 4877
Bobby Hackett Orch.	<i>I Surrender Dear</i> Vocalion 5198
Bobby Hackett Orch.	<i>Bugle Call Rag</i> Vocalion 5375
1940	
Joe Marsala Delta Six	<i>Twelve-Bar Stampede</i> Decca 18111
Bobby Hackett Orch.	<i>(Hackett on guitar) Clarinet Marmalade/Singing the Blues</i> Vocalion 5493
1941	
Glenn Miller Orch.	<i>From One Love to Another</i> Bluebird 11287
1942	
Glenn Miller Orch.	<i>Serenade in Blue</i> Victor 27935
1943	
Glenn Miller Orch.	<i>Rhapsody in Blue</i> Victor 20-1529
1944	
Miff Mole's Nicksieland Band	<i>St. Louis Blues</i> Commodore 1518
1945	
Eddie Condon Orch.	<i>When Your Lover Has Gone</i> Decca 23393
Bobby Hackett's Orch.	<i>Pennies from Heaven</i> Melrose 1401
Eddie Condon Orch.	<i>My One and Only</i> Decca 23431
1946	
Glen Gray Casa Loma Band	<i>If I Love Again</i> Decca 18843, 25139
Joe Marsala's All-Timers	<i>Clarinet Marmalade</i> Savoy 10-001
1948	
Frank Sinatra	<i>I've Got a Crush on You</i> Columbia 38151
Bobby Hackett Orch.	<i>Skeleton Jangle</i> Commodore 622
1949	
Eddie Condon Orch.	<i>Seems Like Old Times</i> Atlantic 661
1950	
Bobby Hackett Orch.	<i>What a Difference a Day Made</i> Columbia Alb. C220

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HARNETT MUSIC STUDIOS

Strand Theater Building, 1885 Broadway (near 48th St.), N.Y.C. Circle 6-8370

Angelo, Lee (On Tour) McC Anthony, Ray (On Tour) GAC

Back, Will (Schroeder) Milwaukee, In 1/23, h Banks, Billy (Diamond Horseshoe) NYC, ne

Bardo, Bill (Mayo) Tulsa, Okla., h Sasi, Louis (Chicago) Chicago, t Bell, Curt (Pelham Heath) NYC, rh

Bergerman, Eddie (Ambassador) L. A., h Biabop, Billy (Trionan) Chicago, 2/6-9/6, h

Bottle, Russ (Paradise) Chicago, t Brandon, Henry (Blackhawk) Chicago, r Grandwynne, Nat (Beverly) New Orleans, ne

Buase, Henry (El Rancho) Las Vegas, Out 2/18, h

Conn, Irving (Savoy-Plaza) NYC, h Cromer, Tex (Peabody) Memphis, 1/29-2/17, h

Cross, Chris (Arcadia) NYC, h Davidson, Trump (Palace Pier) Toronto, b

Diatid, Vic (Sherman's) San Diego, Calif., ne Donahue, Al (Last Frontier) Las Vegas, h

Dorsey, Jimmy (Edgewater Beach) Chicago, 1/26-2/22, h Drake, Charles (Rose Bowl) Springfield, Ill., ne

Duke, Johnny (President) Kansas City, h Dumont, Oscar (Sunset Beach) Alton, Mo., N. J., h

Elgart, Les (Holiday Inn) Flushing, L. I., N. Y., Out 4/1, ne Englund, Ernie (26 Club) Atlanta, Ga., ne

Featherstone, Jimmy (Peabody) Memphis, 2/12-25, h Ferguson, Danny (Pere Marquette) Peoria, Ill., h

Fields, Shep (Muehlebach) Kansas City, 1/31-2/27, h Flanagan, Ralph (Palladium) L. A., Out 2/26, h

Foster, Chuck (Ob Henry) Chicago, Out 2/14, b

Garber, Jan (Roosevelt) New Orleans, 2/8-8/7, h Jolly, Cecil (Nicollet) Minneapolis, h

Jay, Chauncey (El Morocco) NYC, ne Hampton, Lionel (Capitol) NYC, In 2/1, h

Harpa, Daryl (Texas) Ft. Worth, Texas, h Harrison, Cass (Neil House) Columbus, O., Out 2/29, h

Hayes, Carlton (Desert Inn) Las Vegas, h Hayes, Sherman (Oriental) Chicago, t Leckacher, Ernie (Fairmont) San Francisco, h

Leibert, Ted (King Philip) Wrentham, Mass., h Howard, Eddy (Aragon) Chicago, 3/24-5/6, b

Ludkins, Dave (Aragon) L. A., h Luton, Ina Ray (Hawthorne) L. A., 1/27-31, h

Lyles, Harry (Flamingo) Las Vegas, 2/22-3/6, h

McEwen, Jans (Dixie) Wayland, Mich., Out 2/1, h

McEwen, Henry (Edison) NYC, h McEwen, Dick (Aragon) Chicago, Out 2/25, b

McEwen, Peter (New Yorker) NYC, h McEwen, Stan (Palladium) L. A., 2/27-4/8, h

McEwen, Jack (Elmo) Billings, Mont., ne McEwen, Gene (Paradise) Detroit, 2/16-22, t

McEwen, Dick (Plaza) NYC, h McEwen, Elliot (Meadowbrook) Cedar Grove, N. J., Out 2/15, h

McEwen, Dave (Latin Quarter) Boston, ne McEwen, Dave (Ambassador) Chicago, h

McEwen, Sabby (Wally's Paradise) Boston, ne McEwen, Guy (On Tour) MCA, ne

McEwen, Johnny (Roosevelt) New Orleans, Out 2/7, h

McEwen, Martin, Freddy (Ciro's) L. A., ne McEwen, Freddie (Top Hat) NYC, ne

McEwen, Vick (Piccadilly) Fenaco, Fla., ne McEwen, Nicolas (Plaza) NYC, h

McEwen, Leelan, Jack (Hilton Manor) San Diego, h

McEwen, Melba, Stanley (Pierre) NYC, h McEwen, Willinder, Lucky (Paradise) Detroit, 3/1-7, h

McEwen, Morgan, Russ (Biltmore) L. A., h

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club NYC—New York City; Hwd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glasser), 745 Fifth Ave., NYC; AP—Allbrook-Pumphrey, Richmond, Va.; BS—Billy Shaw, 1256 Sixth Ave., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurba Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCG—Music Corp. of America, 745 Fifth Ave., NYC; MG—Mog Sale, 30 West 49th St., NYC; MCO—Marcel F. Oley, 6040 Sunset Blvd., NYC; RMA—Ray Marshall Agency, 4471 Sunset Blvd., NYC; SAC—Shaw Artists Corp., 1236 Sixth Ave., NYC; UA—Universal Attractions, 47 Madison Ave., NYC; WA—Willard Alexander, 10 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Nagel, Harold (Biltmore) NYC, h Newman, Ruby (William Penn) Pittsburgh, h

Nicol, Bert (Columbus) Toronto, h Noble, Leighton (Stevens) Chicago, h

Noble-Davis (Claridge) Memphis, Out 2/15, h

O'Neal, Eddie (Palmer House) Chicago, h Orchard, Frank (Village Nut) NYC, ne

Palmer, Jimmy (Melody Mill) Chicago, In 1/31, b

Parker, With Strings, Charlie (Paradise) Detroit, 3/1-7, t

Pearl, Ray (Melody Mill) Chicago, Out 1/28, b; (Grove) Orange, Texas, 2/9-3-8, ne

Perrault, Clair (Louisiane) Baton Rouge, La., ne

Pettl, Emil (Versailles) NYC, ne Phillips, Teddy (Aragon) Chicago, 2/27-3/25, b

Pieper, Leo (On Tour) McC Pruden, Hal (Statler) Boston, h

Raeburn, Boyd (Paramount) NYC, t Ragon, Don (Troadero) Henderson, Ky., 2/16-3/8, ne

Reichman, Joe (Peabody) Memphis, 1/15-27, h

Rend, Don (Rice) Houston, 1/26-3/8, h; (Roosevelt) New Orleans, In 3/23, h

Ruhl, Warner (Jefferson) St. Louis, Out 2/2, h; (Ballinese) Galveston, Texas, 2/9-4/6, ne

Sanders, Joe (On Tour) McC Saunders, Red (DeLia) Chicago, ne

Spivak, Charlie (Trionan) Chicago, 1/28-2/4, b

Stevens, Roy (Roseland) NYC, h Stier, Jimmy (Valencia) FL Wayne, Ind., h

Stratner, Ted (Larue) NYC, ne Stuart, Nick (Shamrock) Houston, Out 2/27, h

Sudy, Joe (Statler) Detroit, h Terry, Dan (Peabody) Memphis, Out 1/28, h

Thornhill, Claude (On Tour) MCA Trace, Al (Martinique) Chicago, r

Tucker, Orrin (Chase) St. Louis, Out 2/1, h; (Claremont) Berkeley, Calif., In 4/10, h

Ventura, Charlie (Ventura's Plantation) Lindenwald, N. J., ne

Verbout, Bill (South Shore Terrace) Merrick, L. I., N. Y., ne

Welk, Lawrence (Home Show) Davenport, Ia., 2/18-18; (Orpheum) Omaha, 2/23-28, t; (Claremont) Berkeley, Calif., 3/13-4/8, h

Williams, Griff (Muehlebach) Kansas City, Out 1/30, h

Williams, Ossie (Kingsway) Toronto, b Williams, Tex (Riverside Rancho) L. A., b

Ballard Quartet, Butch (Powellton) Philadelphia, ne

Bal-Hue Three (Balboa) Empire, Ore., ne Bales, Burt (Vic & Roxie's) Oakland, Calif., ne

Bolsters Beat



Hollywood — Notable feature of the new house ork recently organized by Eddie Bergman for the Ambassador's Coconut Grove (Down Beat, Jan. 12) is harpist-singer Pat Kelley, above. Most harpists merely embroider; Pat also bolsters the beat of the rhythm section. Most of her previous work has been in vaudeville and concert appearances, but she says she's gradually getting used to the "long hours" (8:15 p.m. to 1:15 a.m.) of her new job.

Dain St. 4 (Lanfani's) New Orleans, ne Bel Trio (Terrace) E. St. Louis, Out 1/28, ne; (Legion) Davenport, Ia., 1/30-2/11, ne

Big Three Trio (Alexandria) Newport, Ky., ne

Bowman Trio, Jimmy (Blue Note) Chicago, Out 2/1, ne

Brown, Abbey (Charley Fox's) L.A., ne Brown, Hillard (Earl's Place) Peoria, Ill., ne

Brubeck, Dave (Black Hawk) San Francisco, Out 2/12, ne

Cal-Trio (Buckhorn) Taft, Calif., ne Calvert, Buddy (VFW) Ft. Dodge, Ia., ne

Cameron, Eddie (Radiation) Minneapolis, h Cavanaugh, Page (Blue Angel) NYC, Out 2/7, ne

Celestin, Papa (Paddeck) New Orleans, ne

Chittison Trio, Herman (Blue Angel) NYC, ne

Cole Trio, King (Don Carlos Casino) Winnipeg, 2/2-8, ne; (Regal) Chicago, 2/16-22, t

Coleman, Oliver (Jimmie's Palm Gardens) Chicago, ne

Collins, Herbie (Blackstone) Chicago, h Collins, Lee (Victory) Chicago

Continental (Oriental) Chicago, In 1/25, ne

Cooper, Jerry (Havana-Madrid) NYC, ne Cosdamen (Clover) Peoria, Ill., Out 2/4, ne

Cosmopolitans (Old Hickory) Chicago, cl

Daily, Pete (Royal Room) Hwd., ne Davis, Dick (Plantation) Chicago, ne

Dead End Kids (King Cole Room) Denver, Out 2/4, ne

Deep River Boys (Dana Lodge) Montreal, Out 1/28, h

Dell Trio (Piccadilly) NYC, h Deuces Wild (Midway) Pittsburgh, cl

Deutsch, Emery (Ritz-Carlton) NYC, h Dix, Horace (St. Regis) NYC, h

Dixon, George (Blue Heaven) Chicago, ne Dodd Four, Jimmie (Golden) Reno, h

Combos

Abbey, Leon (Harry's) Chicago, cl

Arnez, Charlie (LaSalle) Chicago, h Airline Trio (Dixie) NYC, Out 6/28, h

Alvin, Danny (Nob Hill) Chicago, ne Archey, Jimmy (Jimmy Ryan's) NYC, ne

Arden Quartet, Ben (Sky Club) Aurora, Ill., ne

Averre, Dick (Sheraton-Gibson) Cincinnati, h

Ballard Quartet, Butch (Powellton) Philadelphia, ne

Bal-Hue Three (Balboa) Empire, Ore., ne Bales, Burt (Vic & Roxie's) Oakland, Calif., ne

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Satch And Stars Play Vancouver

Vancouver, B. C.—Louis Armstrong's All-Stars kick the year off by coming to the Exhibition Gardens on a one-night Jan. 26, and for direct contrast, February finds Famous Artists bringing in Hildegarde.

Silent Sundays remain following the defeat of the plebiscite put through by city council on wide open Sundays. Most residents favored sports and music on a Sunday but rejected a wide open day. Alderman Archie Proctor plans to try for a modified plan. The bill was defeated by 10,000 votes.

Reports have it that the CBC will open a TV station here—in 1952. So far, the CBC has not granted any licenses for TV stations in this area. —Marke Paize

2/4, ne; (Rendezvous) Philadelphia, 2/5-10, ne; (Colonial) Toronto, 2/19-3/4, ne

Watney George (Mayflower) Akron, h Stone, Kirby (Clover) Miami, In 3/15, ne

Sundy, Will (Beck's) Hagerstown, Md., r Sweethearts of Rhythm (On Tour) Reg Marshall

Three Suns (Roosevelt) NYC, 2/20-5/1, h Three Sweets (Rainbow Inn) New Brunswick, N. J., ne

Tinker Trio (Levitt's) Anderson, Ind., el Trimmer Trio, Dom (Roosevelt) Pittsburgh, h

Tunemakers (Theater) Oakland, Calif., Out 2/7, ne

Venuti, Joe (Zebra) L. A., ne Vera, Joe (Belliere) Kansas City, h

Vonne Vere Trio (Oliver) South Bend, Ind., h

Wagner, Matt (Casino Moderne) Chicago, h

Walsh, Gene (Sarnes) L. A., ne Walters, Teddy (Big Bill's) Philadelphia, h

Waples, Buddy (Herring) Amarillo, Texas, h

Warner, Don (Village Barn) NYC, ne Warren, Chet (Club 802) Brooklyn, N. Y., ne

Warren, Ernie (Little Club) NYC, ne Weaver, (Ciro's) Hwd., 2/1-28, ne

Williams, Clarence (Village Vanguard) NYC, ne

Wink Trio, Bill (Nocturne) NYC, ne Wind Trio, Mary (Music Box) Palm Beach, Fla., Out 3/31, ne

Worley, George (Moose's Rising Sun) Greenwood, Min., ne

Yard Trio, Bob (Three Deuces) NYC, ne York, Frank (Savoy) Chicago, h

Young, Leo (Oasis) Hwd., ne

Singles

Austin, Gene (Monteleone) New Orleans, h

Benzell, Mimi (Palmer House) Chicago, h

Bozell, Connie (Copley-Plaza) Boston, 2/21-3/6, h

Brown, Louise (Airliner) Chicago, ne

Carlisle, Una Mae (Sutton) NYC, h

Contino, Dick (Ciro's) Hwd., Out 2/2, ne

Cool, Harry (Crown Propeller) Chicago, ne

Cornell, Don (Ambassador) L.A., 1/30-2/19, h; (Capitol) Washington, D. C., 2/22-28, t

Darnell, Larry (Long Bar) San Francisco, 3/2-15, ne

Duncan, Hank (Nick's) NYC, ne

Eckstine, Billy (Mocambo) Hwd., 1/30-2/12, ne; (Golden Gate) San Francisco, 2/14-20, t

Fitzgerald, Ella (Paramount) NYC, In 1/24, t; (Paradise) Detroit, 3/1-7, t

Frye, Don (Jimmy Ryan's) NYC, ne Gomez, Vincente (LaZambra) NYC, ne

Hamilton, Sam (Byline) NYC, ne Henri, Flo (Capitol) Chicago, cl

Jackson, Cliff (Cafe Society) NYC, ne Kay, Beatrice (Nicollet) Minneapolis, 2/1, h; (Town Casino) Buffalo, 2/26-3/4, ne

Knight, Evelyn (Radisson) Minneapolis, 1/26-2/8, h; (Mount Royal) Montreal, 2/14-27, h

Lee, Julia (Cuban Room) Kansas City, ne

Lynne, Frances (Lido) San Francisco, ne

Marsh, Barbara (Oasis) Shelby, Mont., ne

McGhee, Howard (Christy's) Framingham, Mass., 1/29-2/4, ne

Mercer, Mabel (Byline) NYC, ne

Miles, Denny (Wedgewood) St. Petersburg, Fla., ne

Mooney, Joe (Sberbrooke) Little Ferry, N. J., rh

Morgan, Al (Grand) Evansville, Ind., 2/7-12, t

Murphy, Rose (Celebrity) Miami Beach, 1/26-2/8, h; (Cafe Society) NYC, In 2/15, ne

Oakes, Hank (Minuet) Chicago, cl

Patti, Patti (Chicago) Chicago, Out 1/26, t

Rocco, Maurice (Chase) St. Louis, Out 1/25, h

Rose, Bert (Al Nemet's) Chicago, cl

Shield, Lucille (Colony) Palm Beach, Fla., h

Smith, Jack (Capitol) NYC, t

Southern, Jeri (Capitol) Chicago, cl

Sutton, Ralph (Condon's) NYC, ne

Tharpe, Sister Rosetta (Paradise) Detroit, 2/22-28, t

Thompson, Ken (Di Napoli's) Waterbury, Conn., ne

Thompson, Tommy (Carlton) Rochester, Minn., h

Tucker, Sophie (Copa City) Miami, ne

Vaughan, Sarah (Blue Note) Chicago, Out 2/1, ne

Walter, Cy (Drake) NYC, ne

Warren, Fran (Capitol) Washington, D. C., 2/2-5, t; (Chase) St. Louis, 3/2-22, h

Washington, Dinah (Paradise) Detroit, 2/16-22, t

Weisbacker, Charles F. (Frank's) Newark, N. J., el

Whiting, Margaret (Capitol) NYC, t

Jazz On LP, 45

By GEORGE HOEFER

ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2		45 RPM	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Nichols, Red	<i>Jazz Time</i>	<i>If I Had You</i> <i>Glory, Hallelujah Pt. 1</i> <i>Glory, Hallelujah Pt. 2</i> <i>Riverboat Shuffle</i> <i>Little By Little</i> <i>Love Is the Sweetest Thing</i> <i>When You Wish Upon a Star</i> <i>You're My Everything</i>	Capitol	H-215	CCF-215	F15516 15515 15516 15517	
Nichols, Red		<i>Battle Hymn of the Republic Pt. 1</i> <i>Battle Hymn of the Republic Pt. 2</i>	Capitol			F829	
Nichols, Red		<i>Love Daddy</i> <i>What D'Ya Mean, You Lost Your Dog?</i>	Capitol			F-964	
Nervo, Red		<i>Hollyridge Drive</i> <i>Under a Blanket of Blue</i>	Capitol			F1225	
O'Day, Anita		<i>Blues for Bojangles</i> <i>Your Eyes Are Bigger</i>	London			30078	
Ory, Kid	<i>Ory Creole Dixie Band</i>	<i>Savoy Blues</i> <i>Creole Song</i> <i>The Glory of Love</i> <i>Mahogany Hall Stomp</i> <i>Blues for Jimmy</i> <i>At a Georgia Camp Meeting</i> <i>Go Back Where You Stayed</i> <i>Last Night</i> <i>Yasha Haha-Mickey Dale</i>	Columbia	CL 6145			
Parker, Charlie	<i>The Bird Blows the Blues</i>	<i>Relating at Comarilla (A, D, E)</i> <i>Carvin' the Bird (B, A)</i> <i>Dark Shadows (A, B)</i> <i>Blowtop Blues (A, B)</i> <i>Bongo Bop (A, B)</i> <i>Cool Blues (C, D)</i>	Dial	DLP 1 (L3)			
Peterson, Oscar	<i>Oscar Peterson</i>	<i>Lover, Come Back to Me</i> <i>They Didn't Believe Me</i> <i>Oscar's Blues</i> <i>All the Things You Are</i> <i>Three O'Clock in the Morning</i> <i>Where or When</i>	Mercury	MC-35024			
O'Brien, Dottie		<i>Big Butter and Egg Man</i> <i>Lonest Gal in Town</i>	Capitol			F-1005	
O'Brien, Dottie		<i>I Wanna Be Loved</i> <i>Remember Me When Candlelights</i>	Capitol			F-1044	
O'Brien, Dottie		<i>Luncheon Menu Blues</i> <i>Painting the Clouds</i>	Capitol			F-1145	
O'Brien, Dottie		<i>Trombone Blues</i> <i>Tear It Down</i>	Capitol			F-1274	
O'Day, Anita		<i>Tennessee Waltz</i> <i>You-Boo</i>	London			15X867	
Oliver, Sy		<i>Organ Grinder's Swing</i> <i>I Can't Give You Anything But Love</i>	Decca			9-27185	
Oliver, Sy		<i>Sit Down, You're Rocking the Boat</i> <i>That's What the Man Said</i>	Decca			9-27254	
Oliver, Sy		<i>Just the Way You Are</i> <i>To Think You've Chosen Me</i>	Decca			9-27262	
Parker, Charlie	<i>Parker with Strings</i>	<i>Just Friends</i> <i>Everything Happens to Me</i> <i>April in Paris</i> <i>If I Should Love You</i> <i>I Didn't Know What Time It Was</i> <i>Summertime</i>	Mercury	MC-85010		C101x45 11036x45 11039x45 11037x45 11038x45	
Pastor, Tony	<i>Pastor Dance Parade</i>	<i>Sheath of Araby</i> <i>Mummy</i> <i>Indian Love Call</i> <i>See</i> <i>There's You, You in Your Eyes</i> <i>Washington and Lee Swing</i> <i>Honeyuckle Rose</i> <i>Goose Get a Girl</i>	Columbia	CL 6070			
Pastor, Tony	<i>Pastor Dance Date</i>	<i>Exactly Like You</i> <i>Beyond the Blue Horizon</i> <i>Time on My Hands</i> <i>You're Driving Me Crazy</i> <i>Little White Lies</i> <i>It Happened in Monterey</i> <i>On the Sunny Side of the Street</i> <i>You Brought a New Kind of Love to Me</i>	Columbia	CL-6122			
Pastor, Tony		<i>When You're in Love</i> <i>See</i>	Columbia		1-186		
Pastor, Tony		<i>Name Loves Papa</i> <i>Buzzy Line</i>	Columbia		1-565		
Pastor, Tony		<i>Breakfast at Seven</i> <i>Chocolate Cone</i>	Columbia		1-622		
Pastor, Tony		<i>Major and the Minor</i> <i>Wiles Standish</i>	Columbia		1-6811		
Paul, Leo	<i>The New Sound</i>	<i>Brail</i> <i>Hip-Billy Boogie</i> <i>Swiss Woodpecker</i> <i>Caveman</i> <i>Lover</i> <i>Man on the Flying Trapeze</i> <i>By the Light of the Silvery Moon</i> <i>What Is This Thing Called Love?</i>	Capitol	H-336	CCF 226	F15502 F15583 F15584 F15585 F15586	
Paul, Leo		<i>Nola</i> <i>Jalous</i>	Capitol			F-1014	
Paul, Leo		<i>Cryin'</i> <i>Dry My Tears</i>	Capitol			F-1068	
Paul, Leo		<i>Goofus</i> <i>Sugar Sweet</i>	Capitol			F-1192	
Paul, Leo		<i>Little Rock Getaway</i> <i>Tennessee Waltz</i>	Capitol			F-1316	
Payne, Leon		<i>I Hate to Leave You</i> <i>Find Them, Fool Them, Leave Them</i>	Capitol			F-60270	
Payne, Leon		<i>I'm a Lone Wolf</i> <i>I Just Said Goodbye</i>	Capitol			F-920	
Payne, Leon		<i>You Still Got a Place</i> <i>I Couldn't Do a Thing</i>	Capitol			F-1093	
Payne, Leon		<i>I Miss That Gal</i> <i>Did I Forget to Tell</i>	Capitol			F-1164	
Payne, Leon		<i>My Daddy</i> <i>Because You Love Me</i>	Capitol			F-1321	

Hackett Gets 'Beat' Bouquet

(Jumped from Page 2)

in. He rescued me," Bobby said with a wicked grin. "I stayed with Heidt about a year. I don't know how, but I did it. Glenn Miller finally bought me out of Heidt's band."

"Miller was 'the most,' the guy was really wonderful. He played for the people, and still kept the band musically sound. I played guitar with him, and now and then a cornet solo. The trumpet section included Billy May, Johnny Beat, Mick McMickle, and later Steve Lipkins, and Alec Fila. I was with Miller over a year, until the time when he went into the army."

Hackett then went on NBC staff in New York for approximately another year, left to tour with a Katherine Dunham show which had Brad Gowans, Eddie Edwards, and Tony Spargo in the band. Then he joined Glen Gray, an association that lasted two long years.

'Awful Band'

"Gray had 14 guys, none of whom could play. It was an awful band," Bobby reported, wincing. "But I liked the old man (Gray). One funny thing happened when I was with Gray. We were playing in part of a hall in Philadelphia, and the Boston Symphony, under Koussevitsky, was in another part of the same building."

"We went to listen to them, and they came over to hear us. I borrowed a symphony man's C cornet and played it on the job, for the first time. They were amazed that anyone would do that. I just told them," Bobby smiled, "that when you miss a note it sounds 'hot.'"

Following Gray, Hackett went on ABC staff, where he's been since. He still plays gigs, however, and though active on various radio shows, is no stranger to the New York clubs where he worked for so long. "If you're not careful, you get in a rut," Bobby says. "You never really get to play much, and when I took this leave of absence it was because I figured I needed to play."

"Nevertheless, working in a radio station you have to be better equipped than you do just working in a dance band. I took some lessons from a guy in New York, Benny Baker, and found out I'd been playing wrong all my life. I'd left everything to chance before. Baker likes jazz, and is a tremendous teacher. I studied with him three or four months, which was not long enough. I'm going back someday."

Missed Movie

One of the big disappointments

in Bobby's life was that he didn't get a chance to play the soundtrack trumpet in the movie *Young Man With a Horn*. "Kirk Douglas wanted me, but the moneybags wanted Harry James. James told me himself he didn't particularly want the job, and he's a good guy, I believe him. Another thing, I would have done it for a fraction of what they had to pay James. I think I didn't get the job because someone told Jerry Wald, the producer, that I was irresponsible—after not having a drink for six years! I liked the picture, but they threw it out of Radio City Music hall after two weeks. It was a flop in New York."

Hackett's first records—this is the plight of the versatile jazz man—were with the Andrews Sisters, and he is acknowledged to have helped make their *Bei Mir Bist Du Schoen* a hit. He's very ashamed of his playing in the Goodman Carnegie hall album. "I was a little over my head at the time, with guys like BG. I wasn't quite ready. And I think I play a little better now. But I think those Carnegie records will be a big blow to some of these synthetic swing bands, like Stan Kenton and Woody Herman. A drummer makes a band. Davey Tough, Tiny Kahn—great drummers. But Gene Krupa is the most consistent. Seven nights a week he can sit down and swing a band, keep it jumping."

"But that Carnegie affair was just another example of what happens to the records I make. It's usually 10 years or so before they come out. You might be playing differently by then, and people get confused. I think some of the record companies are waiting for you to die so that they can sell more records."

"Decca's *When a Woman Loves a Man*, made easily eight years ago (on a transcription date) they're just sneaking out now. When I recorded for Columbia recently, I asked Mitch Miller just one thing: 'Will they be out this year?'"

Bop Will Be Absorbed

Bobby's views on bop are mild, but not especially enthusiastic. "Benny Goodman is in so secure

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a position that he could play around with bop," Bobby says. "But bop will have blown over long before Goodman is forgotten. It will be absorbed."

It is typical of Hackett that he should accept the contribution of bop, condemning only its extremes. Caught between the cliques, and too sensitive a musician to be long content with the crassly commercial middle road, Hackett has successfully cut his own path past the cultists. He has made his style of playing a universally admired thing. To have done this quietly, in the comparatively short period of 12 years, with no big band of his own to lend authority to his name, is no little achievement.



(Photo by Bill Gastlieb) Bobby Hackett

What They Say Art Hodes

Bobby Hackett is one of the most musical trumpet players I've heard. Some musicians only hear the tune that they're playing. Bobby has listened to symphonies, all music, and has his ears open to other sounds, other changes. He's never hit any notes that have hurt my ears.

But Bobby isn't a man you gather stories about. He just got real drunk and blew. If anyone asked me about Wild Bill, that would be different. I do remember, though,

one night Bobby and I spent in Nick's in the early '40s. Nick had just fired Bobby and had made a big fuss about changing his policy. So we went in to see what sort of band he had hired. He had this quartet up there—one guy played violin—and they were awful.

Because it was a new job and they wanted to get in with the management, they had written a little song. When they came together at the mike for the chorus "Get your kicks at Nick's" Bobby and I broke up. Nick took one look at us, and he couldn't help it, he started laughing, too. Bobby was back on the stand the next night.

And then, one night in Ryan's a trumpet player was asked to sit in, but begged off because he hadn't brought his mouthpiece. After the guy walked away Eddie Condon told me, "If Bobby Hackett were here, he'd play on anyone's mouthpiece, and it'd sound great. And I know another guy who'd do that." Condon added, "Bix."

Georg Brunis

I first met Bobby when I was working with Sharkey Bonano at Nick's old place. Bobby walked in with PeeWee and some other guy. He played and Nick hired him to lead the second band. I left Sharkey to work with Bobby's band.

Bobby always did play, for me. He has a style all his own. I call it Providence style. I don't think he sounds any more like Bix than I sound like Teagarden. He plays good trumpet for Dixieland—not with the drive Davison and those guys have—but fine lead. He plays good blues trombone, too. I ought to know; we used to switch instruments at Nick's.

Marty Marsala

When Bobby first came to New York, broke and without a job, Condon and he and I were riding in a cab through Central Park on our way to the spot where Billie

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Danny Alvin

I love Bobby's playing—his tone, his phrasing, his ideas—everything that goes with it. Hackett has a wonderful personality, too, very alive and witty. He's tops; he sends me.

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